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PREFACE

After looking at more than a million scribblings, drawings, paintings, and other art works of children living in many countries, I reached some conclusions about how the mind of the child functions when producing "art works". In the four books and numerous articles that I have written, the combined number of all the illustrations is inadequate for showing how children teach themselves to draw the human figure. The thousands of illustrations in this book make it a kind of encyclopedia of the human figure as seen in children's drawings.

Psychologists think that one drawing of a person that a child is requested to make reflects the development of that individual's growing mind. Psycho-therapists can see one or more drawings as portraying the nature of a child's personal, emotional problems. A quick thumbing through of these pages, without reading the titles, will certainly cause the viewer of these works to wonder how the minds of these professionals operate. One must read their books to learn this.

✓ Children teach themselves to draw by a long process that begins when first scribbling movements leave some kind of visual record of interest to the child. The human figures they draw in early childhood are not a first effort to draw a living

person. They are an outgrowth of much previous work, as my writings have shown. But these figures are often the first ones to interest the adult, unaware of what has gone before. Most adults see only a few works of a few children. This book exposes them to thousands of drawings to be used as a reference before judging any given work. Guessing what is in a child's mind via drawings is not too profitable, nor is verbalizing with children, for art is to be seen to be understood. Words only alert the mind to certain visual aspects of art. This book is short on words and long on actual child art. It can be used as a kind of reference work for comparing any child's human figure drawing to that of many children and thus learn whether or not it is "normal", to use the language of psychology.

After stating in this Preface the sources of the drawings in this book and how they were prepared for this presentation, further discussion needed is continued in the Introduction.

SOURCES OF DRAWINGS SHOWN IN THIS BOOK

All were collected in the years 1948-1970. They include the following sources:

1. Some 300,000 drawings made by 1200 children enrolled in the Golden Gate Kindergarten Association's nursery schools in San Francisco from 1950 to 1970, where each drawing was named and dated.
2. More than 2500 sets, with four or five drawings to each set, made in public schools in the San Francisco Bay Area. Child-

- ren were asked to "draw-a-man" every day for one week. Sets were collected in the years 1953-1960 by teachers from the San Francisco Bay Area who took my courses in child art, given for the University of California Extension Division. The Bay Area has very mixed ethnic and cultural groups.
3. Some 200,000 other drawings from this same source, estimated to represent spontaneous works from 5,000 to 6,000 children, as uninfluenced by adult suggestions for art as the public schools make possible.
 4. An uncounted number of drawings made by some 500 children, aged 5-12 years, who attended the after-school and all-day summer art program conducted at the Phoebe A. Hearst Pre-school Learning Center from 1966-1970.
 5. Drawings from 30 foreign countries collected by mail or in person when I went on a round-the-world tour to lecture on child art in 1960-1961.
 6. Gifts of interesting works from parents and teachers.

All told, over a million pieces were collected, about half of which now constitute the Rhoda Kellogg Child Art Collection owned by the Golden Gate Kindergarten Association and housed in the Phoebe A. Hearst Preschool Learning Center at 1315 Ellis St. in San Francisco.

PREPARATION OF THE ILLUSTRATIONS

To present large numbers of works in a book, it was necessary to show them in reduced size and suitable for black and white reproduction. Since this book deals only with the line constructions of human figures and not with colors or size, the following methods were used to compile the material. One was to use original drawings having lines firm enough to be directly reproduced in half size by the Xerox copy method. Another was to make tracings of drawings which have lines too weak for Xerox reproduction. (Original works were never reinforced directly on the drawing.) Full size drawings which could reliably be copied in smaller size were so copied by Joan Young, whose art training in college enabled her to do this skillful work. The few drawings here shown in original size are so marked. The sizes in which the drawings were made has little significance for this study.

Drawings that were not clear, or were overlaid with extraneous scribblings were not used. The quality of the line work, due to varying pressures of the hand, is not accurately shown. Some of the Xerox reproductions had weak lines that I reinforced with pencil or pen. The pages seen here are second Xerox copies of the retouched first Xerox copies. These second copies are excellent for showing line construction, but are not faithful to line quality.

HOW THE MATERIAL IS ORGANIZED

The chapter headings show that the works are presented by age level sequences and in titled groupings. The page titles call attention to one or more common structural features of all drawings on one page. Seeing these grouped reproductions and seeing the original drawings as isolated wholes are different visual experiences. A single drawing can be seen any way the viewer wishes. Here, the titles on these groupings elicit specific visual responses from the reader for organizing each figure as a whole. However the titles do not prevent the reader from seeing other aspects of any work. No single drawing has *intentionally* been shown twice in this book, though it may appear that they have. This is simply because the statement that "all children draw alike, and no two draw the same" has considerable validity.

π The titles on the pages were developed in my mind over a long period of time as useful in filing drawings for look-alike characteristics. Titles do not come from the child's mind, but the structural aspects which the titles describe do originate in the child's mind. The file titles are shown in caps on each page with added words of explanation of page content to help adults concentrate on certain aspects of the drawings. The order in which the pages are arranged is more or less in the developmental sequence that I have seen as taking place, but this order is not hard and fast, nor exactly the same for all children. Nor is it actually verifiable by a statistical approach, because subjective factors of vision of adults play too big a role in making judgments. There is, however, definite developmental progress in art

in the early years that follows with brain growth and child interest in drawing.

Age-levels are indicated by chapter headings or on page titles. The number of children represented on each page is the number of drawings on it. Several Humans made by one child may be shown within one chapter. The exact monthly age for each drawing is not given. Reasons for this omission are that exact monthly age for public school children's work was seldom known. Also, to place any printed number near any drawing would distract the viewer's eye, and actually alter the visual effect of the drawing. Furthermore, monthly age levels are often deceptive for judging development, because the difference in time between being age four or five can be only a day or two. Drawings made in the schools of the Golden Gate Kindergarten Association do have monthly ages on them. To show only drawings with exact age known would limit the material shown. Furthermore, development of motor-mental abilities in children follows no exact sequence measurable by the calendar month, and rates of development are not infallible evidence of potential mental ability. The scientific method can hide facts as well as reveal them.

There is, however, an approximate time table for appearance of certain gestalts that this book shows. Children must creep before they walk, and if prevented from creeping they can be delayed in walking. If they begin around age two to scribble with enjoyment, usually they will draw Humans at an

The Hearst Foundation also granted funds in 1969 to make possible proper filing of these works and the preparation of this book. Joan Young is the librarian of the Collection. Without her skills and knowledge of child art this book would not have been completed. Since 1948 I have been indebted to the Board of Directors of the Association for continuous supportive interest in my child art research work. School teachers who saved drawings and marked them with ages of the artists have made an important contribution to this book. The appointment of Mary L. Nordland to replace me as Executive Director of the Golden Gate Kindergarten Association assures that the work I began will be continued. Her knowledge of the whole field of art has been helpful in making this book.

Individuals who, through personal contact have spurred my efforts to publicize child art include: the late Sir Herbert Read, with whom I had several long discussions; the late Professor Max Knoll of Munich, famous for work on phosphenes which he thought were related to child art; Malka Haas, whom I visited in Israel; Professor Naohiko Fukada, whom I met in Japan and who has translated my Analyzing Children's Art into Japanese; pediatrician Harry Baker^{M.D.} of Canada, a co-author of articles on this subject; Nicholas Charney, publisher of Psychology Today magazine, who published Psychology of Children's Art with all illustrations in full color; to the many college professors who have ~~had me~~ speak to students in many foreign lands and helped me collect art works abroad.



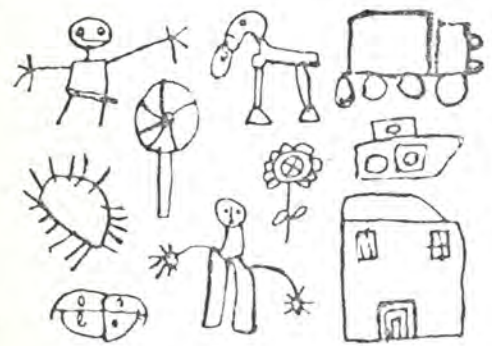
Sweden



Thailand



Argentina



Israel



Nepal



Bali



New Zealand



Formosa



Greece



Denmark



Hong Kong



Iran



Introduction - Bridging the Mind-Gap

This book is intended to give adults, especially parents, better understanding of children's drawings of human figures. It is part of an "encyclopedia" being prepared for use as a reference book useful for making comparative judgments about any one child's development in drawing. This book contains over 4,000 human figure drawings, many of which will look strange to the reader. If adults can see these drawings through children's eyes, they can better understand children and child art. We must try to see through the child's eyes to get the same meanings that children get from their drawings.

After writing four books on children's art, I realized that the quantity of illustrations in all of them is inadequate evidence to win many adults to this viewpoint. Also, the amount of printed text in my books is aimed at serious students of child art education rather than to parents. This book provides quantities of drawing evidence and minimum of text.

Adult approval of all the art work children do is of inestimable value to them, if it is not based merely on affectionate attitudes toward the child, but on respect for evidence that mental abilities are developing satisfactorily. In this way adults can replace their responses of indifference, bewilderment, or false enthusiasm for child work, with appreciation which is based on knowledge. Children will then feel less inadequate as human beings because of their inferior size and mentality. Most adults cannot sincerely admire or enjoy much of young children's art, mainly because of their own childhood's brain-washings, and also because the adult taste or preference is for adult's art.

It is obvious to adults who are very familiar with children's art that they do not draw the human figure in anatomically correct proportions. (Nor do adult artists, including Picasso.) What they draw is figures that have esthetic composition as a whole. This means that they draw anatomical features in sizes and shapes that make the whole pleasing to the child. All art is concerned with unity of the whole. We can not avoid categorizing children's drawings as art, because the lines and shapes they use are the essential units of art. Adults work likewise in their art, but with greater skill and more complexity. Shaping is the key to

understanding all art, including child art. The human brain spontaneously comprehends shaped visual stimuli, first for overall form, then for details. To see any object in nature or any artifact made by human hands, including works of art, the whole as a visual entity is first registered in the mind. Quick eye movements first scan the whole to see the total boundaries. The eyes then look at details that give some identity to the whole and its parts. Gestalt psychology has long pointed out this fact.

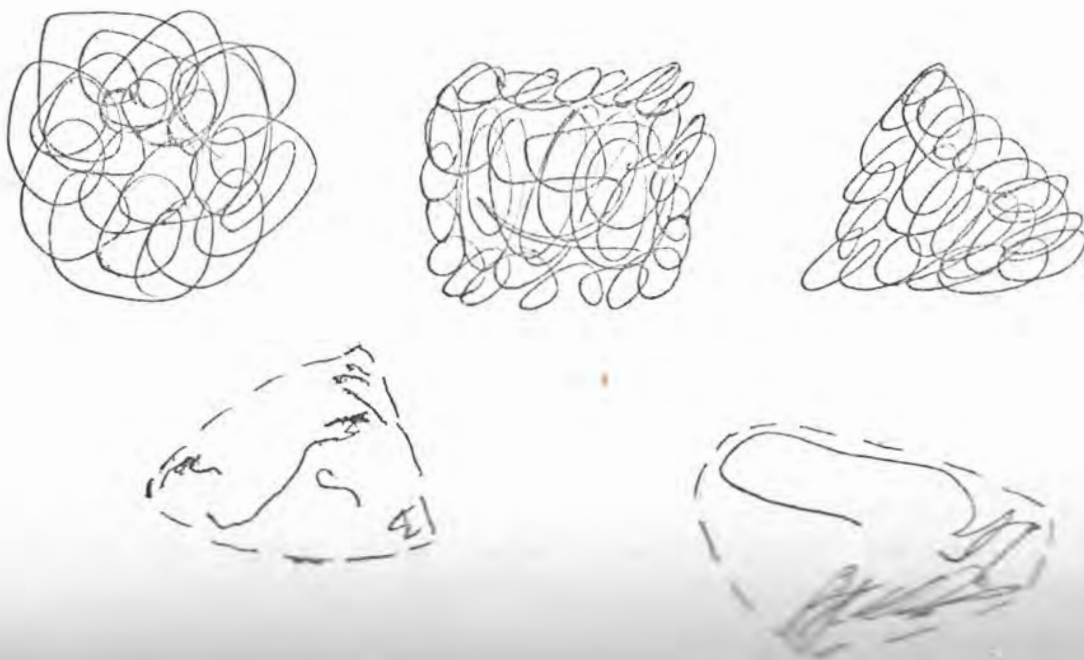
Other more popular schools of psychology may take for granted this aspect of visual response and move on to learn the personal and emotional meanings that a child derives from art work. They learn this by eliciting comments from child artists about their own work. Children, in effort to cooperate with adults, can give puzzling answers. Adults do not assume that what they see is what the child sees, so they ask questions. One child, when asked what her picture was about, said, "This is not a story, it's a picture to look at." It is difficult for adults to realize that visual enjoyment of form combinations is an innate capacity of human beings, and that children's enjoyment of their art cannot be translated by them into words. We recognize their enjoyment of color but we do not ask them why. We have been trained to think that discrimination of form for art is an achievement of adults who have studied art. Were this so, artists would have no audience to appreciate their work.

Many educated parents and teachers, excepting those who spontaneously enjoy child art as visual, esthetic experience, find

it difficult to believe that children's drawings of people are not childish efforts to draw anatomy correctly, or perhaps, deliberately to cartoon it with humor. (Cartoonists, to some extent, utilize child art distortions, notably head-torso size balance.) Children draw Humans to achieve overall esthetic shaping, because drawings having such form are innately agreeable to eye and brain. The similarity of their art suggests this conclusion. The drawings in this book should prove this, no matter how adults theorize. One of my books, Analyzing Children's Art, has been translated into Japanese and Hebrew, because the illustrations in it are as valid for Japanese and Hebrew children as for the American children, as well as for other children throughout the world. The explanation for this is that bodies and brains and eyes of the children of the world are biologically more similar than different. As they draw, their eye movements scan the first markings made, which suggest where and how to add on to their figures so as to produce an implied "esthetic" shape, because that is what vision for art is all about -- enjoyment of esthetic wholes and parts. Therefore, adults who would look for a child's art to reveal to them what the child mind knows about objects or people are off on the wrong thought tracks.



Adults usually cannot recall how their own minds worked when they made drawings in childhood, though a few young adults can recall their distress over teacher's reactions to their art in elementary school. To assume that some mental inadequacy, due to brain defect, immaturity or emotional instability accounts for the distorted physiology of the human figure drawings in child art, is an erroneous but commonplace reaction of the adult mind. Child art proves that the mental development needed for form comprehension, which is present soon after birth, is highly developed at age two. Even early scribbles can be seen as having implied, pleasing shape or form, if the viewer's mind looks for it. Without an innate ability to see at a glance the implied outlines or overall forms of objects, and to memorize them, human beings would not survive or develop mentally. A blind person needs very special education to train the mind through the senses other than sight.



What are pleasing shapes in art? They are the varieties of circular, triangular and rectangular shapes that abound in nature and that the brain seems to register spontaneously. It is not easy to be conscious of seeing implied shapes any more than it is to be aware of eye movements for seeing them. When the illustrations in this book were completed, Joan Young and I drew outlines around all the figures to find out how many had pleasing overall shaping. We were surprised to learn that 99% did. But these drawings were not selected for their shaping, but for illustrating descriptive content. The page titles are adult oriented to prevent adult minds from getting away from one common point that is made for each page. The fact is that *our* ability to see overall form is a second nature functioning that we take for granted. To have to be conscious of the implied shape of everything we see would greatly slow down mental response. But that unconsciousness does not mean that the brain is not receiving accurate data of overall shape, thus setting outer limits for study of detail. Unconscious visual processes play a big role in mind development.

In today's world we are trying to teach children to memorize form through play with selected toys, looking at picture books, fixating on television screens, and verbalizing labels of form. All these methods are somewhat hazardous to the child mind, because as yet we know too little about how it functions, though enormous strides have been made in recent years. No two children are ever in the exact same stage of development for all in one

group to benefit simultaneously from many of these adult devised lessons. Spontaneous scribbling and drawing, and as much of it as interests the child, insures that each one goes ahead at an individual rate of speed.

Few adults realize that the hand activity of art develops the mind. School children have too little time for drawing and other hand activities. When they do, they are all asked to draw the same subject matter or to make the same size paper basket in order to comply with the school's mind conforming educational aims. Only free drawing, fully appreciated by adults, allows for mind activity that interests the child at the moment, and a spontaneous interest is the best stimulus for work that is mind building. Once the brain is full grown, at age six, and the mind has previously been developed through art to recognize forms, the child is ready to memorize word forms.

This country is spending enormous sums on education from nursery school through college post graduate work. Adults are not much in agreement as to what constitutes proper content for these programs because there is too little agreement about how children learn and on the best methods of cultivating the students' minds. Adult minds themselves, differ in development, causing what is called a communication gap between individuals. ✓ Mind-gap is a good term for expressing this disparity of thought processes, apart from the personality factors which complicate communication. Education is successful when mind-gaps do not prevent good communication between teacher and learner.

What is called the generation gap between younger and older adults, has its origins in the natural, unavoidable gap between infants and their young parents, and its resulting mind-gap. When society is in a state of rapid change, the young adults would like to take over powers that older adults wish to retain. Also the young are, to some extent, protesting their prolonged experiences as children under the power of misunderstanding adults. On becoming full-grown and educated they consider themselves to be adults competent to participate with their elders in social planning. One of the things they want to end is the era of childhood suffering due to years of mind-gaps between them and adults. By taking over some of their elders' powers and by becoming parents, they reverse their roles in dealing with mind-gap problems.

There has never been a sustained meeting of the mind between adults and children, because the minds of both are constantly changing as a result of new mental growth experiences. There is an inevitable, persisting mental gap between adults and children, between children of different ages and between adults of different ages. Mind-gaps also exist between individuals of similar age, due to differences in sex, race, religion, education, occupation, geographic habitat, etc. As one lives out a life span, one learns to survive, provided that one's learned behavior is not too much in conflict with biologic human nature. Young children cannot learn faster than brain growth permits. Hot-house efforts to nurture their minds can be dangerous and there is much of it these days in America, especially via television, "educational" toys, and group drill.

Scribblings and drawings of normal young children leave a record of how their minds develop for the comprehension of line formations and for memory of them. The child mind does this spontaneously and with great pleasure. It is not necessary to urge children to scribble and draw to develop the mind in early childhood because nature has provided pre-school children with a built-in system of preparing themselves to learn to read and write at a later age. That system consists of a compulsive desire to make scribbling movements, and to enjoy the sight of whatever markings these movements produce, and to memorize them.

Whether the hand holds a crayon or paint brush to mark a paper, or any instrument that makes scratches on the earth's surface, or the fingers themselves simply move over a surface covered with steam, frost, food, sand, or any substance that permits a record of the hand movements to be made, the resulting effects will stimulate new brain activity. ✓ Creating something new to see is a pleasing new mental stimulus. When children's hands are active under eye control their minds are meaningfully activated. Endless hand and eye movements are natural from soon after birth to the end of our days. Few adults appreciate how essential it is for children to touch what their eyes see, and thus to stimulate the mind through activity of the two sense organs which mainly confirm the properties of what is seen.

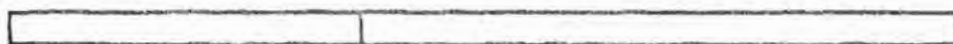
Children's eyes and hands must be active for intelligence to develop. Webster says that manipulating is a word meaning "operating with the hand," and is to "treat or manage with

intellect." The reason hand and intellect are associated in this definition is that they are inseparably involved in development of mental processes, especially in the early years. The area of the brain's cortex allotted for storing sensory data reported by hand activities is as great as that for storing sensations from shoulder to feet, according to R.L.Gregory, whose book "Eye and Brain" gives proportions as shown on the line below.

Proportions of the Brain's Cortex Devoted to:

HANDS, FINGERS
AND WRISTS.

ALL OTHER BODY PARTS



✓ The hands must move and the eyes must see the results of movement to stimulate mental processes that are educative. Through the lens of the eyes, light reflected from objects falls on the retina in the form of millions of dots of light. The retina of the eye is actually an extension of the brain's cortical tissue, budded out along the optic nerve to the eyeball. It is the brain which organizes the light dots into the meaningful objects one sees. The seeing process involves direct cortical action that establishes memory of what is seen, unless other brain processes interfere to protect the total organism from absorbing sights which are associated with negative emotions.

Adults do not see what children see in their own scribbled works because the adult's mind has too long accepted the idea that scribbles are meaningless. When children are able to draw people, houses or trees, adults view them as crude pictorial

In "The Intelligent Eye" Gregory says that vision develops in childhood from touching objects. (p.42) He says the "perceptual system never does settle for one interpretation of retinal images from normal objects." (p.29) Perceiving is a kind of thinking, having a kind of inner logic for problem solving, and "sensory information is used to build up symbolic models of the world in the brain. We generally call these 'object hypotheses,' or more generally, perceptual hypotheses - implying that they are predictive." (p.170) Since perception of objects varies according to when, where and how they are seen, identification of them is based on previous experiences being recalled. The artist, says Gregory, handles object hypotheses from his own private view rather than from the common prevailing situation and interpretation of sensory data. Of children's art, he says, "it seems to be remarkably easy for human beings to draw typical views of common objects, but difficult to draw atypical views with the perspective associated with a particular viewing position." (p.115) Seeing pictures is problem solving different from seeing objects, and seeing pictures represents an essential step toward abstract thinking and language development. (p.50)

✓ Children's desire to scribble and draw is obviously a natural asset to developing perception and an active mental life. The fact that children's art can be categorized for similarities of gestalt formations means that they are reflections of mental and physical processes common to the species.

Adults do not see what children see in their own scribbled works because the adult's mind has too long accepted the idea that scribbling are meaningless. When children are able to draw people, houses or trees, adults view them as crude pictorial

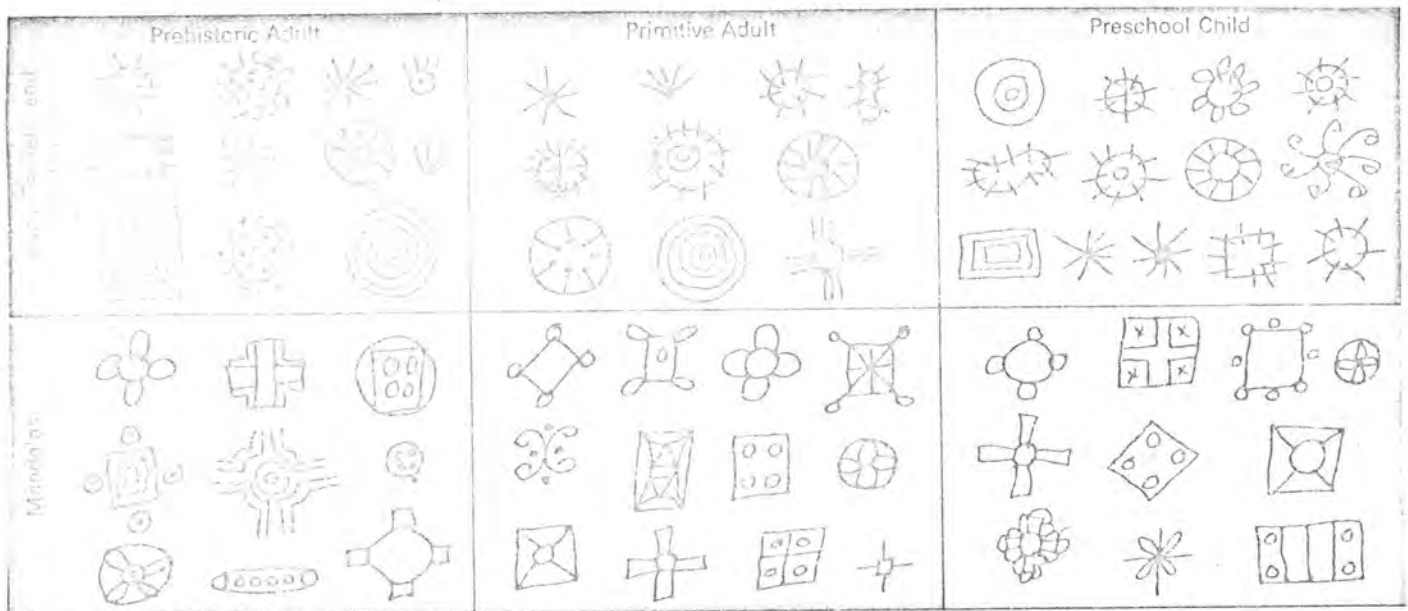
evidence of dawning intelligence, but not too much of it. The child who draws these items is actually reflecting a high degree of mental ability developed through many hours of preparation and practice. What children see in the lines and shapes being drawn give pleasing mental stimulus to their minds, if not to those of adults. If they did not bring such pleasure, why would they draw? The idea that motor activity mainly accounts for their drawing urges is not the complete answer. Also, it does not account for their developmental growth in art. It takes several years to discourage scribbling impulses, and they are never completely repressed except by traumatic experience. We pitch out the brain with the bath water when trying to clean child minds of the desire to scribble.

There are several reasons why it is difficult for adults to take the study of scribbling and drawing seriously. No doubt the dominant one is that for so long, adults have been brain-washed into thinking that scribbles are meaningless, mainly because we all learned this in early childhood, and first learnings tend to be lasting learnings. A second reason is that ✓ scientists who study brain functioning have not shown much interest in children's scribbles and drawings as a resource for information on age-level cortical functioning. They too were once brain-washed about scribbling. Also, scientific reports tend to concentrate on controlled experiments with a few selected individuals who are studied for a limited aspect of behavior so that *few* generalizations can be made from the thousands of research reports on perception and cognition that are in print.

Fourthly, the interest of psychologists in child art has caused the various theoretical schools of thought to explain it according to their psychological theories; be they behaviorist, psychoanalytic, gestaltist, or other. Psychologists and psychoanalysts have made elaborate explanations of a few children's ^{drawings} that are valid only if one accepts their special theories about child behavior in general, be they followers of Freud, Jung, Adler, Erikson, or a number of other schools of thought. They interpret child art in light of psychological theory about individual children's emotional states, rather than from studying vast quantities of many children's typical works. ✓ Few psychologists know that the child mind works similarly in art the world over.

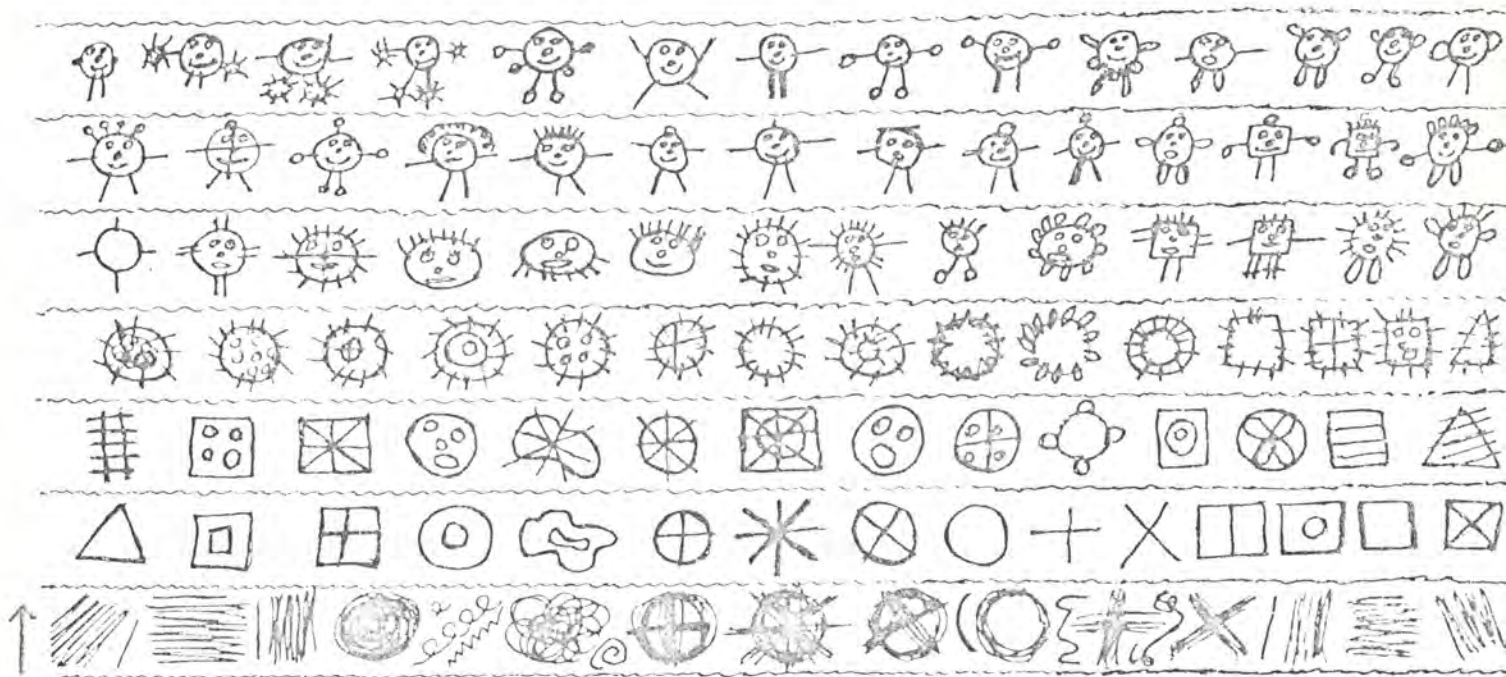
A fifth reason why adults are so ill-informed about what children scribble and why, is that the subject is too complex for laymen or professionals to learn much about it quickly and easily via such media as television, magazine articles, books or lectures, of which few are available. The mind-gaps between adults and children for looking at child work has not yet been bridged. The amount of study needed for adults to learn how almost all children's minds work in art is too time-consuming for professionals to pursue. They also have vested interests to protect whatever ideas they learned while training for degrees and certification as professionals. As a result, children are not only victims of the mind-gap between them and their parents, but between that of their parents ^{and} teachers, ^{and} professional psychologists and psychiatrists.

Many factors caused me to study the written record of child mind as it is recorded in child art. One was a statement of C. G. Jung about designs called Mandalas. He said that this design is "simply the psychic expression of identity of brain structure, irrespective of all racial differences." He should have added the words "or sexual" before "differences." Mandala drawings are commonly produced by children at age three. Jung recognized that Mandalas have been made by adults in all periods of human history, but did not know that children draw them. My systematic exploration of mind development in children, as revealed in the written record of their spontaneous art, tells me that the Mandalas which pre-historic adults chipped out on granite were first made by Neolithic man in childhood while drawing on a spot of earth surface. Archeologists have yet to consider this idea.



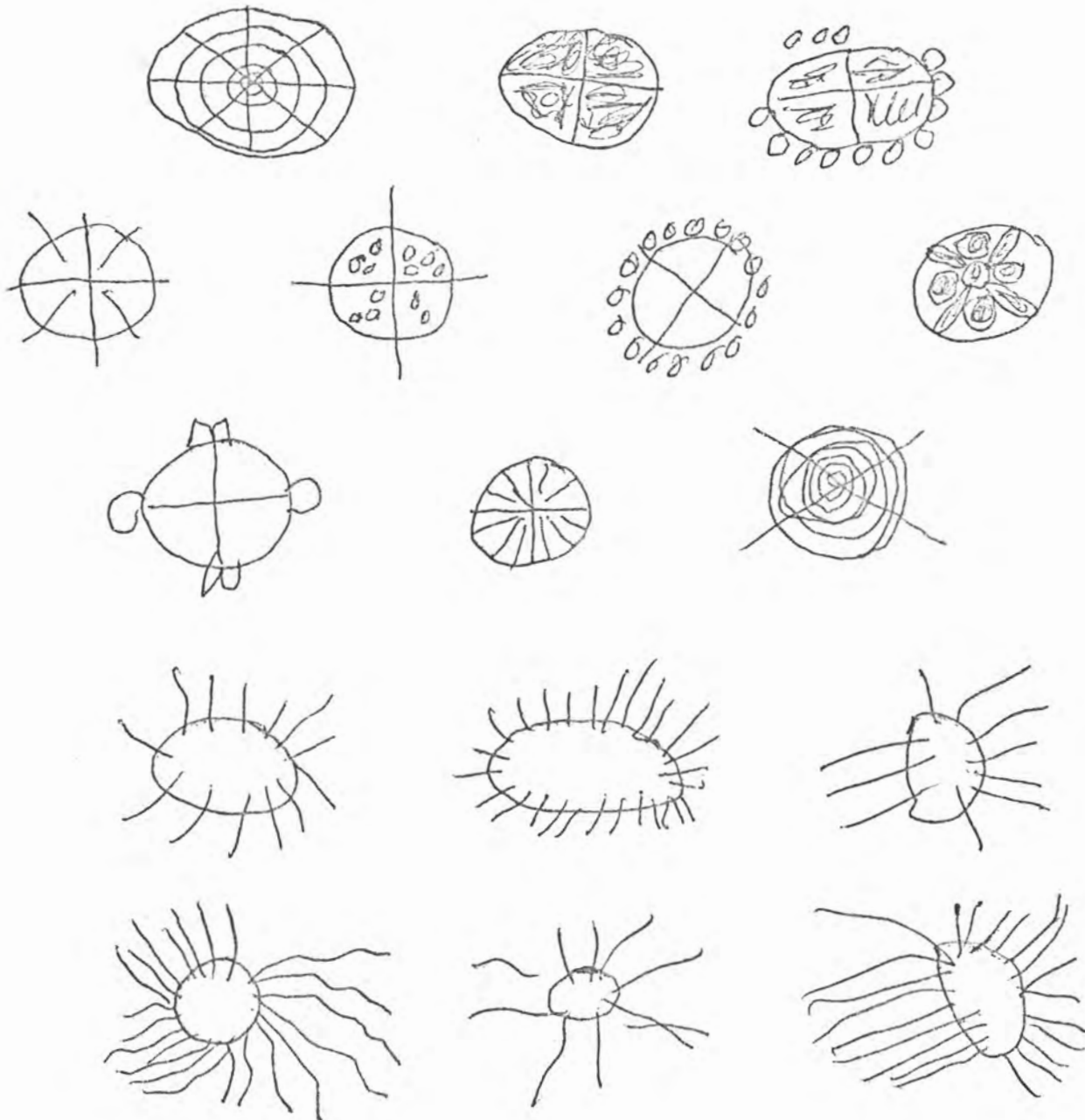
The universality of basic art motifs from past to present

Before children draw the human figure, unless coached to do so by some adult or older child, they go through a year's period of visual self-training through scribbling. Then comes a period of drawing single shapes -- circular, triangular and irregular shapes, and then one of combining them. Next they draw Mandalas and Sun Figures and finally reach the Human Figure stage..



Examples of Mandalas and Suns shown on the next page are only the early drawn ones, for throughout childhood they continue to be drawn and they have great beauty and complexity. The Sun Humans are the earliest Humans drawn, but this book is concerned with the Humans that follow them.

Mandalas and Suns, Age 3



Recently I received in the mail a large envelope marked Charter Invitation to Intellectual Digest in big letters, printed backwards. The letter inside said:

The impulse that made you open an envelope printed backward, like ours, reveals one of two commendable characteristics:

1. You've got one of those acrobatic minds capable of grasping things not just in normal fashion, but from unusual perspectives as well.

2. You've got a lively sense of curiosity.

I am not good at reading letters printed backwards but do fairly well at reading printed words upside down. I trained myself to do the latter while teaching reading to children, having them sit facing me across a small table as they read from a typed text that I devised for beginners.

Children naturally have a considerable amount of visual skill developed through scribbling and drawing, for recognizing what they have drawn up-side down and in reversed right-left positions. When this ability is applied for the reading of letters and words, it is often diagnosed by specialists as a malfunctioning of the brain. This visual habit is labelled dyslexia. To the child artist, E, M, W, and 3 are one and the same self-taught art gestalt, differently placed on the paper. Most of the letter forms in the English language are also self-taught as art gestalts. What children must learn, to be able to read, is the control of eye movements from left to right, (right to left in Hebrew), and top to bottom. When they persist in recognizing words upside down and backwards, then "acrobatic minds" and "sense of curiosity" is not appreciated by adults. They land in serious







trouble and their parents are likely to be told that their visual-mental habits evidence "minimal brain damage." This state of professional ignorance about child mind functioning, plus the injustices done through giving "Draw-a-Man" tests, prompted me to compile this volume of data for giving adults better insights into the child mind as revealed in their art. Children who draw well usually learn to read easily, as will be explained later.

This reference book for judging "normality" of a given child's functioning in art should help bridge the mind-gap between adult and child. It is essential to bridge this gap in order to develop methods of teaching that reach all young children. Since the child's art evolves from mere scribbling to drawing "pictures," the adult may think that a young child's looking at these pages might possibly accelerate his development. Because the young child's mind develops on a biologically regulated time table, this is unlikely. ✓ Since any premature coaching by older persons is detrimental to a child's development, this book should never be used for that purpose. This is not a child's book but is one for adults who need to take a long, fresh look at children's art. The Mandalas and the Suns will be pleasing to all, but be prepared for some shocking Humans. Further text in each chapter should be helpful in understanding them.

The pages of this book will bring a wide range of reactions from adults whose evaluations of the drawings may be expressed in words such as surprising, delightful, amazing, beautiful, unrealistic, alarming, ugly, sick, trivial, meaningless, copy-work, non-typical, or some other verbal appraisal. ↓ Priceless is the first evaluation I give them because they reveal so much about how the human mind works in childhood while producing art works.

Chapter I

HUMANS DRAWN AT AGE THREE

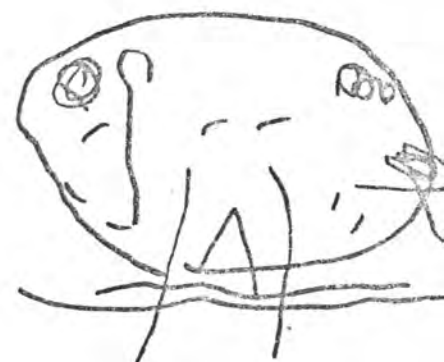
Some of the first Humans that children draw are accepted by adults as "a face," "a man," "a lady," when a circle contains markings that can be called eyes and mouth,   . Previously children have drawn  and  and  without the adult taking much notice. But when  appears adult and child agree that the figure stands for a person. With rare exceptions children draw people before they draw animals, houses, vehicles or vegetation. Early pictorial work does not spring out of the blue, nor can it be coached very successfully. It evolves out of an earlier non-pictorial stage of drawing in which circles, triangles, squares and odd shaped areas are combined into designs.

Pictorial work that appears before the fourth birthday reflects a high level of mental development for form comprehension. It shows that eye and hand movements are functioning with a purpose beyond that of mere physical exercise. That purpose is the creation of new visual stimuli for the eye and brain to process mentally. Hand activities all stimulate the brain and develop intelligence, but scribbling especially does so if the hand holds a marking

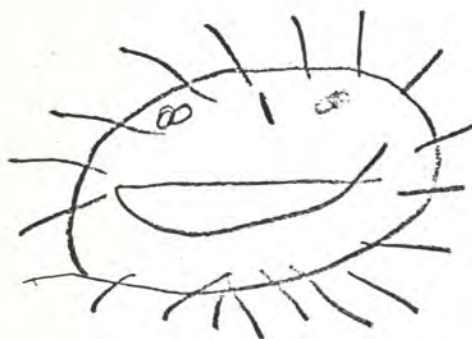
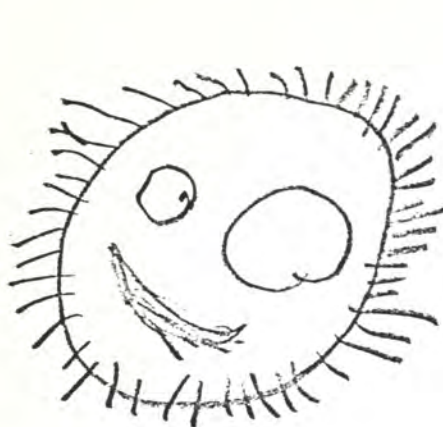
instrument that creates a permanent record as visual stimuli. Playing with small blocks in varieties of arrangement gives similar dynamic mental stimulus, but looking at a picture or merely holding a toy is nowhere near as stimulating to the brain as is scribbling. ✓ Nature's method of increasing mental growth is to keep eyes and hands busy having sensory experience as pleasant as possible. The mental activity involved in scribbling is good practice for developing powers of observation, because scribbles are never dull or static, even when the hand stops moving.

✓ The child's first drawing of a face seems to constitute a big emotional experience. Why (oo) should be taken for granted as design and (oo) should have such a different emotional impact is a mystery that is hard to examine. These two gestalts are registered mentally with differing visual and emotional values. Perhaps the adult who sees the one gestalt as a face and gives approval for this achievement reinforces this face in the child's memory. It could also be that the child simply sees the similarity between the one drawing and a human face with its two eyes and mouth in action. We do not need to know what causes this drawing behavior, but we should be able to recognize events when they take place. Actually, the faces which children draw do not consist of neat little circles only, but they all have eyes and mouth enclosed in an area called "a face," and there may or may not be a torso, arms, legs, hair, or clothing. One thing is certain, child art cannot be described in words. ✓ Words can only describe visual facts about the art construction.

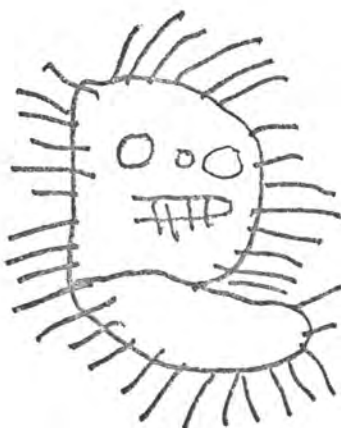
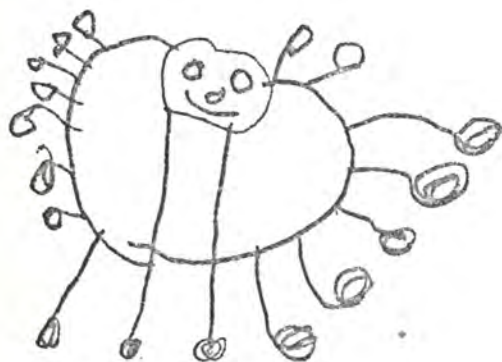
I,1 A FACE drawing is an area containing marks that can be seen as "eyes", "nose", "mouth", if the mind of the viewer thinks in these terms. The face is seldom made before age three. (34-35 months)



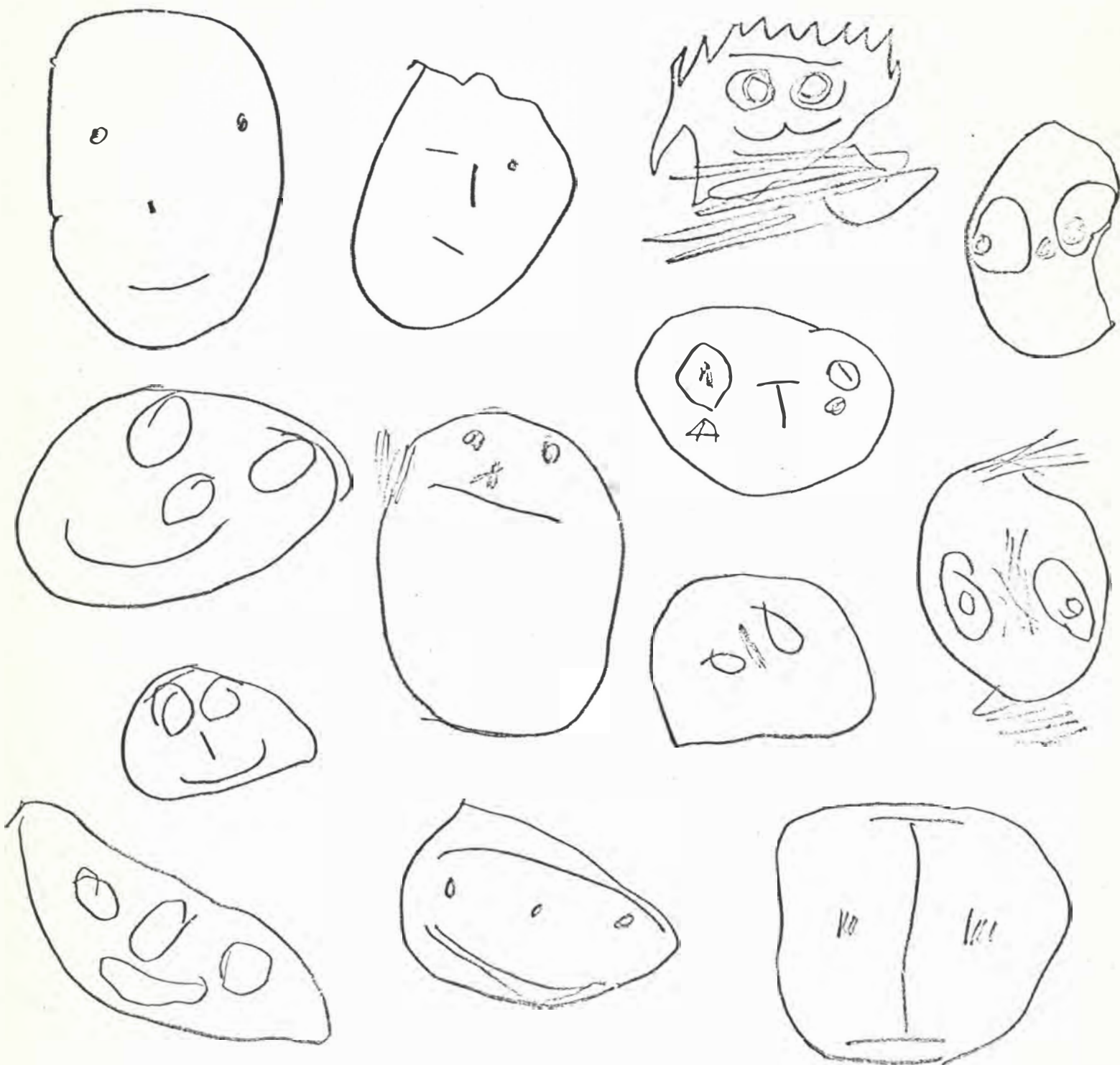
I,2 The SUN FACE is made after having drawn the Sun without a face.
Sun Faces may have single or looped lines radiating from the
circumference. (42-47 months)



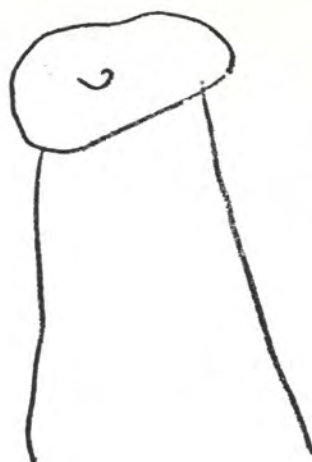
I,3 SUN HUMANS have an arrangement of lines that make a "face"
and a "body" or legs. (42-47 months)



I,4 A FACE drawing is one with Sun rays omitted. It usually follows the Sun Face.



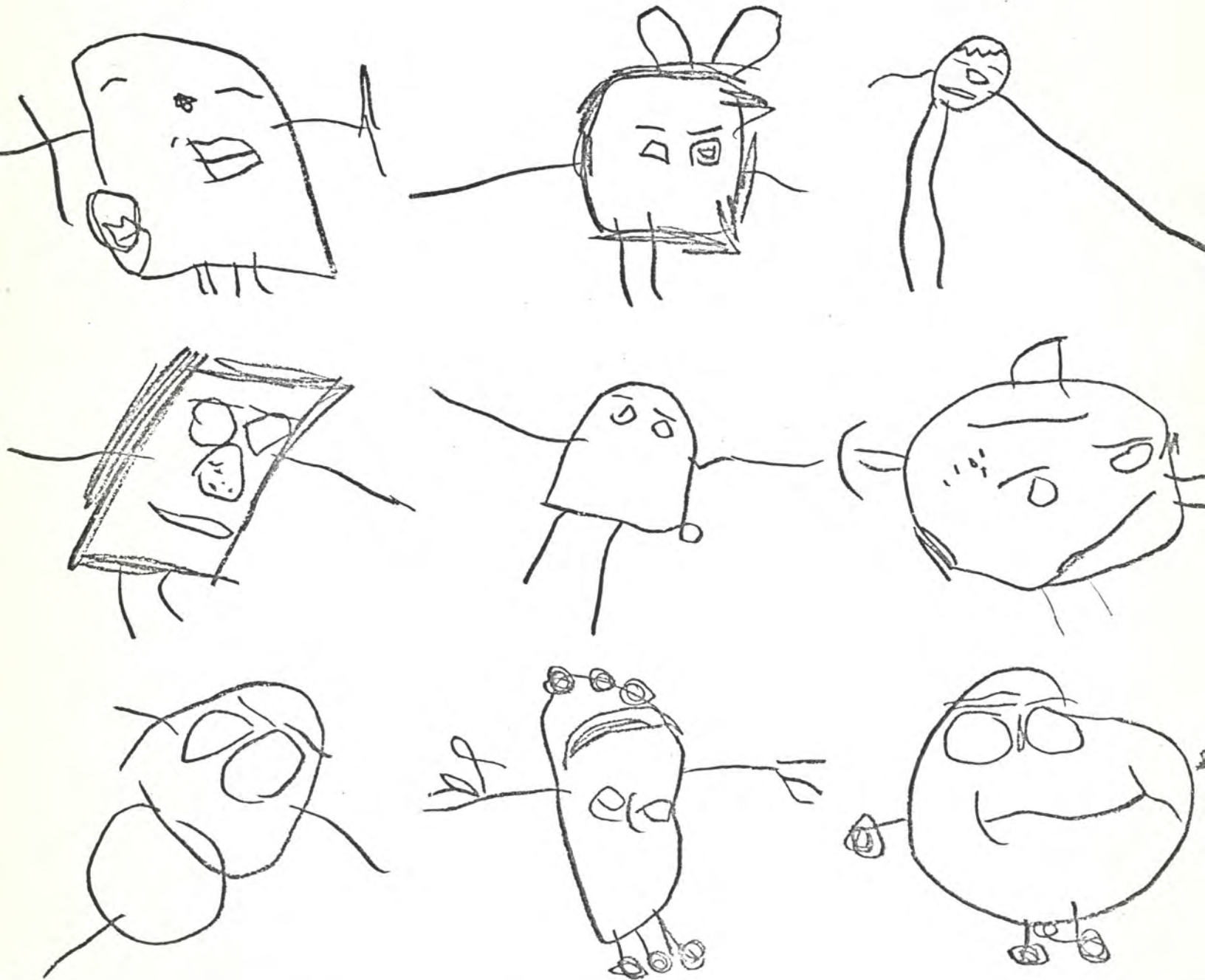
I,5 AREA WITH FEW RAYS follows Suns and shows markings inside an enclosed area with few Sun ray marks that suggest arms and legs.



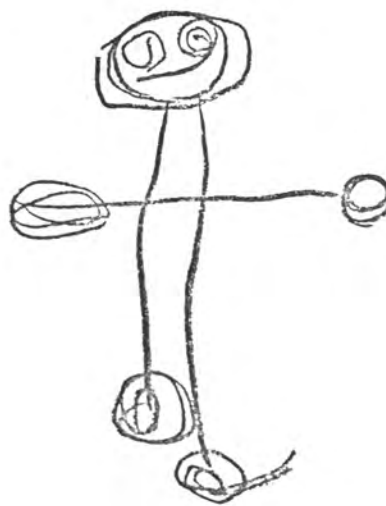
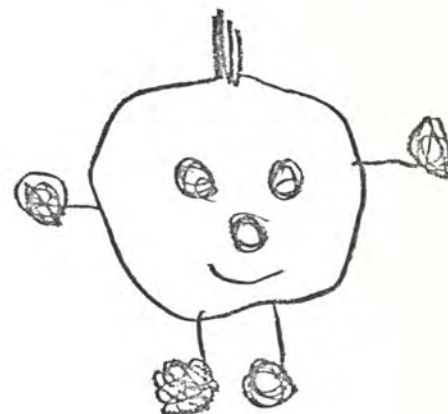
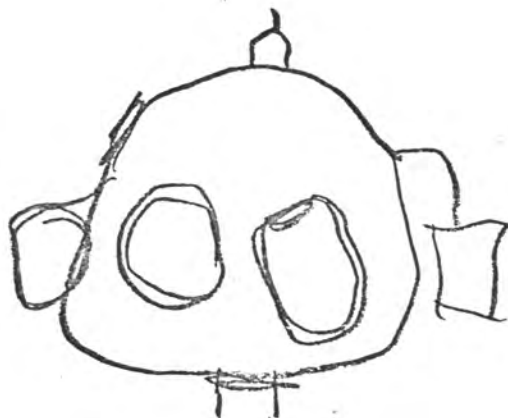
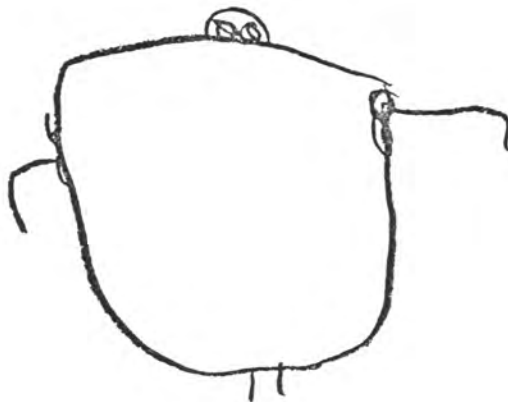
I,6 ARMS AND LEGS FROM A FACE constitutes the first HUMAN.



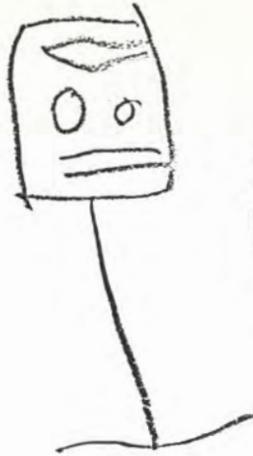
I,7 ARMS AND LEGS FROM HEAD may or may not have head-top markings.



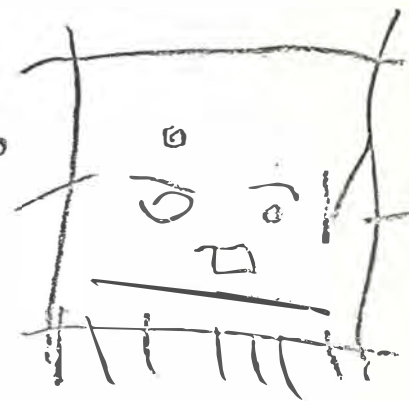
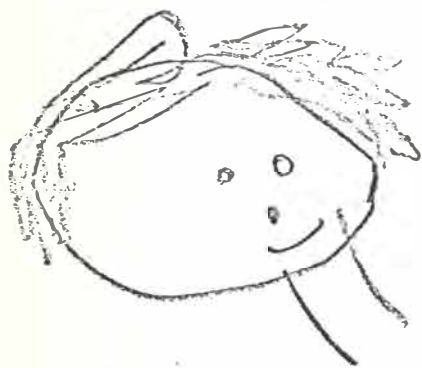
I, 8. MANDALOID HUMANS have body parts distributed in the crossed circle balance characteristic of a Mandala design.



I,9 HUMANS made at any given age have variety indicative of the individual's development and "style" of drawing. (37-41 months)

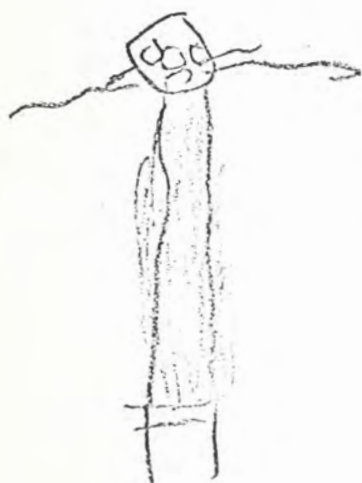
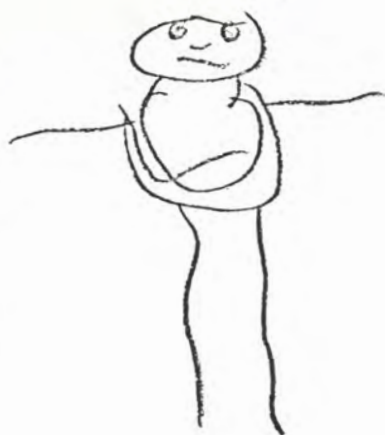


I 10 is missing from manuscript



I,12 HUMANS in wide varieties are typical for this age level.
(46-47 months)

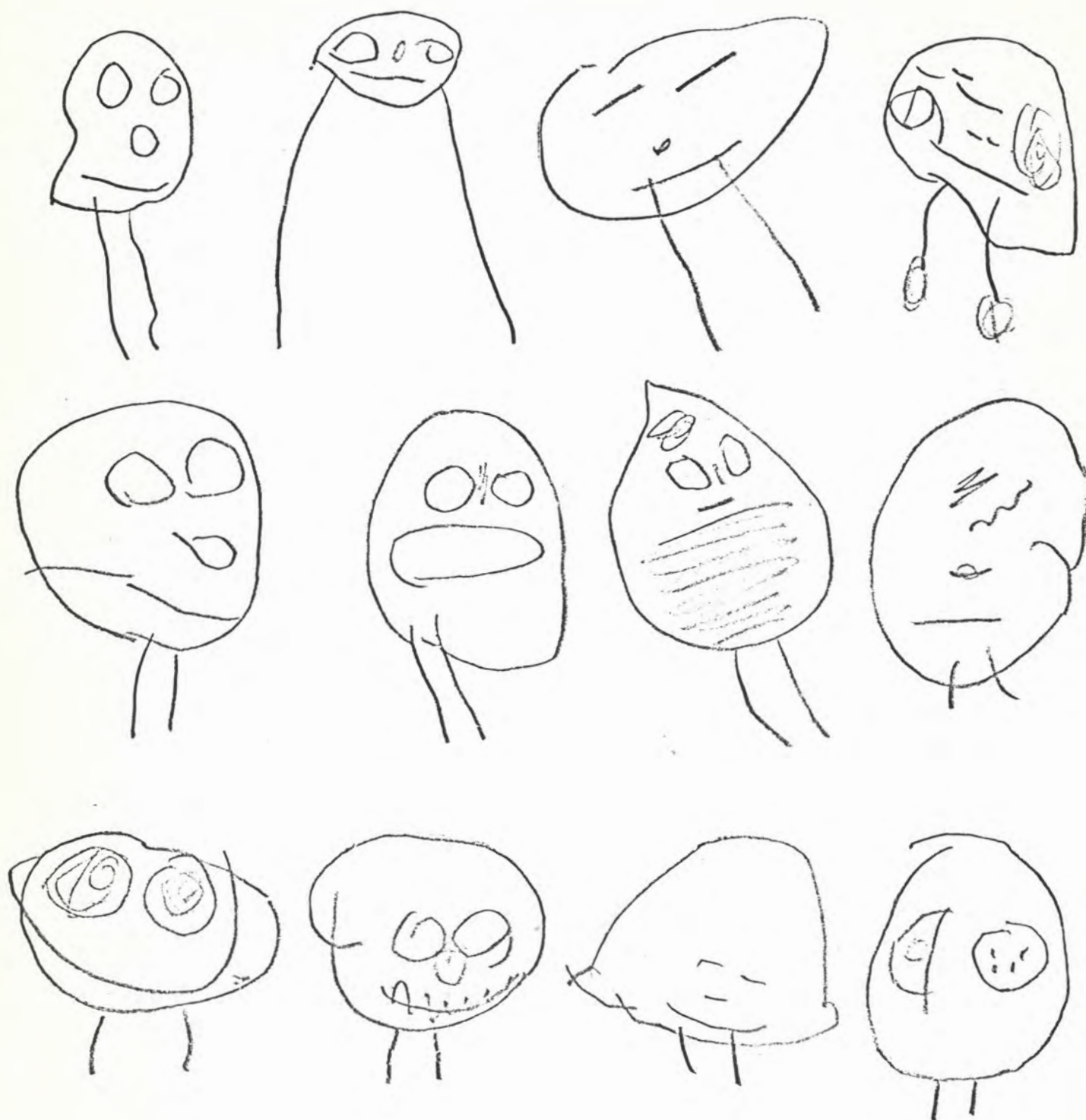




I, 14 ARMS FROM LEGS rather than from the head precede Humans with head and torso.



I,15 ARMLESS HUMAN WITH NO HEAD-TOP MARKINGS AND NO TORSO show
ability to ignore Mandala balance.



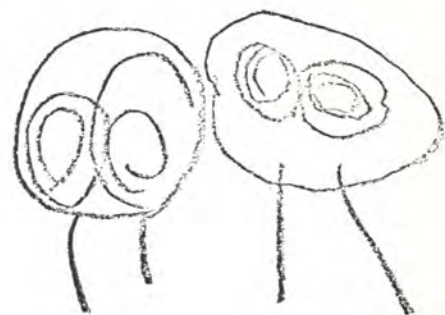
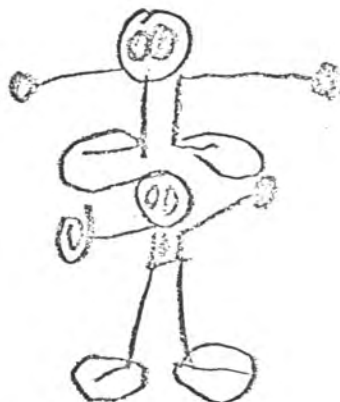
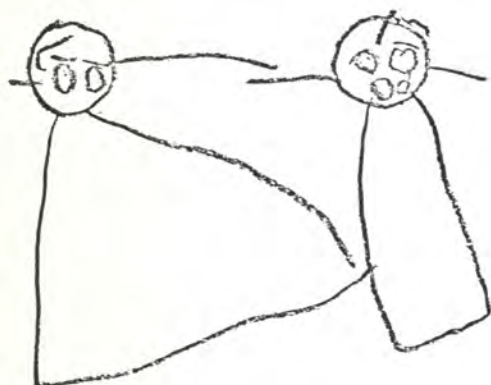
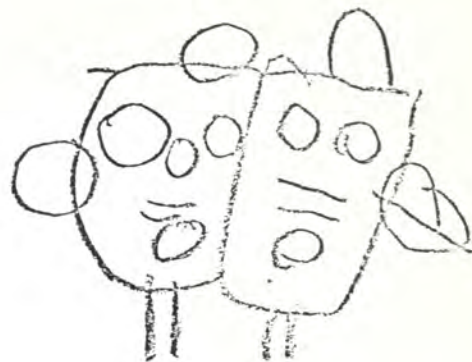
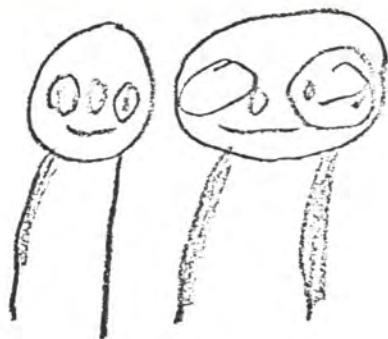
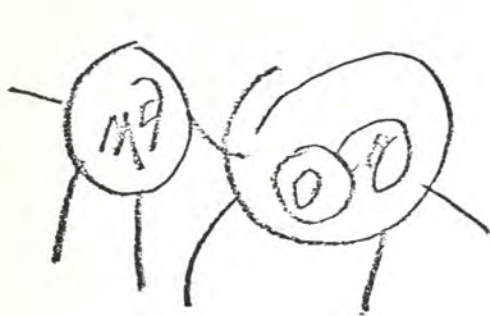
I,16 HANDS AND FEET DIFFERENT are achieved by a variety of line formations.



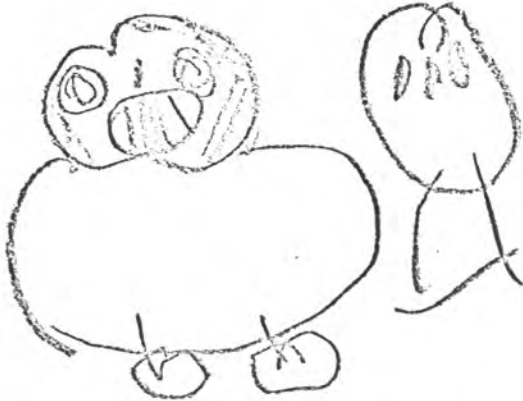
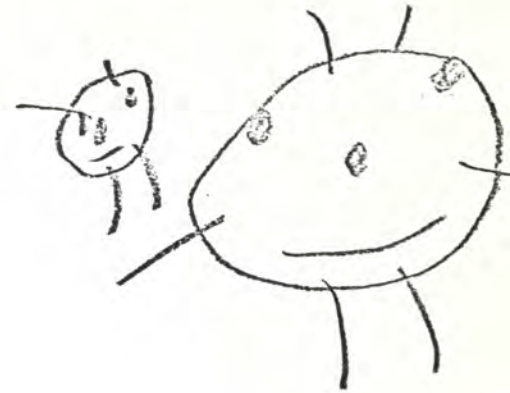
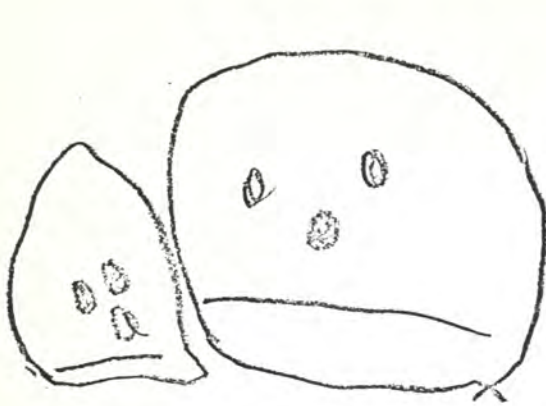
I,17 PAIRS at this age show only slight variations needed to make a good implied shape out of the total drawing.
(41-47 months)



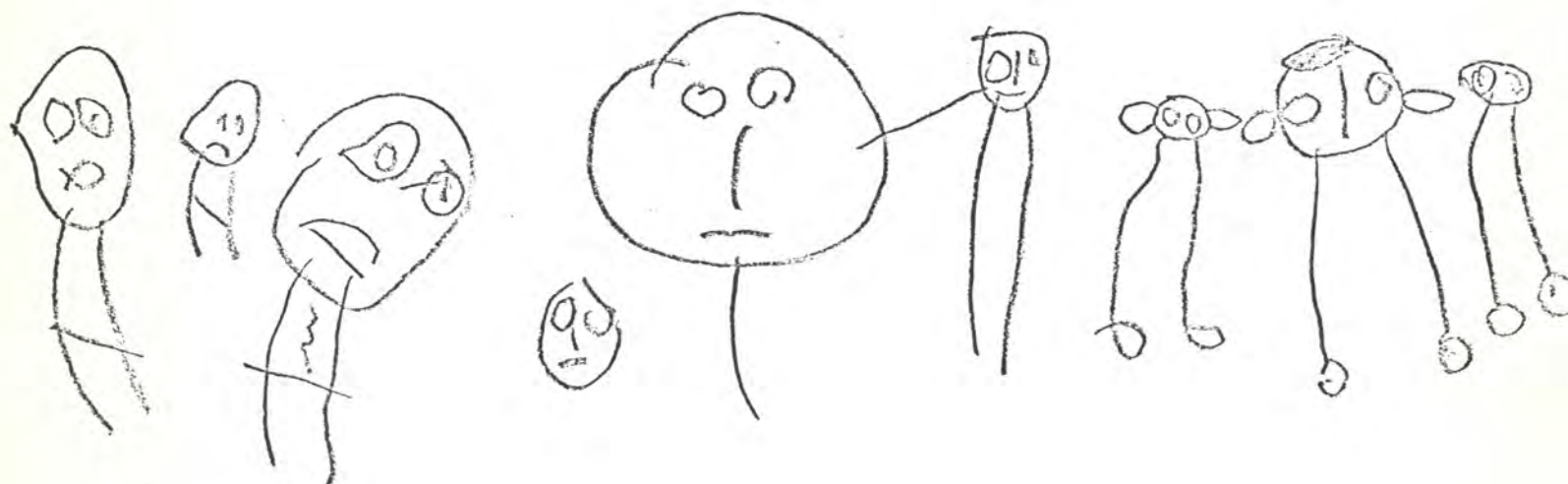
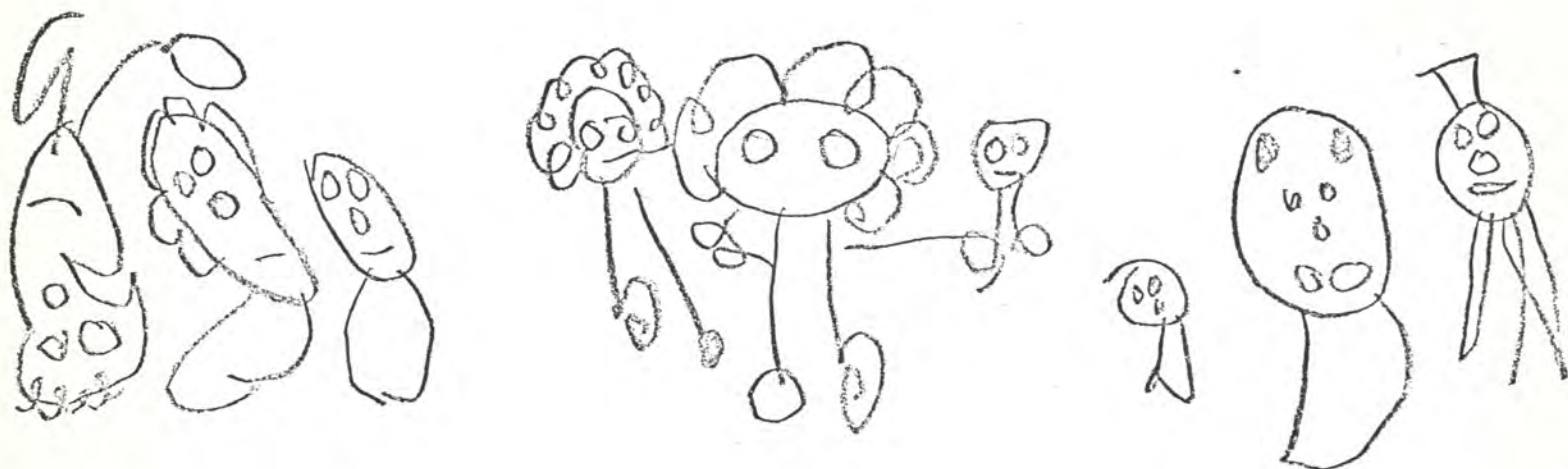
I,18 PAIRS tend to be similar repeats of a child's latest HUMAN formula.



I,19 PAIRS that are similar in structure can differ in size, with the total effect being a good implied overall shape.



I, 20 GROUPS of figures drawn on one page result in good implied outlines for the group.



Chapter II

HUMANS DRAWN AT AGE FOUR

Child art proceeds apace at age four, especially for children who have previously scribbled. ✓ Those who have not done much scribbling should be encouraged by adults to do so for three reasons: to develop hand muscle skills; to activate the brain to see and to memorize forms; to let the child make up for lost opportunity to scribble. The drawings in this chapter were made by children who had done little drawing or had drawn in moderate amounts, or had done a great deal of scribbling and drawing. The titles on the pages are self-explanatory, and some of them are used again in other chapters. There should be no problem about such words as head, arms, legs, torso, neck, hands, feet, etc., so long as no one expects these features to be drawn only in one certain way. Giving location of the markings helps the reader know what body parts the text describes. The 80 pages of illustrations in this chapter show how prolific four-year-olds are in art.

After looking through Chapter II the reader may conclude that the words which do not support previously developed theory may have been deliberately omitted. Not so, only the Xerox machine did any rejecting. It would not be possible to present drawings under many given headings unless drawings that fit them do exist

Obviously ideas for suitable page headings come from the drawings themselves, and no Human in a scene was lifted out of context to show here. Humans in scenes are about the same as those drawn without other drawing content. No child draws every type of Human, nor do most children have a unique style of drawing, though there is some individuality of style.

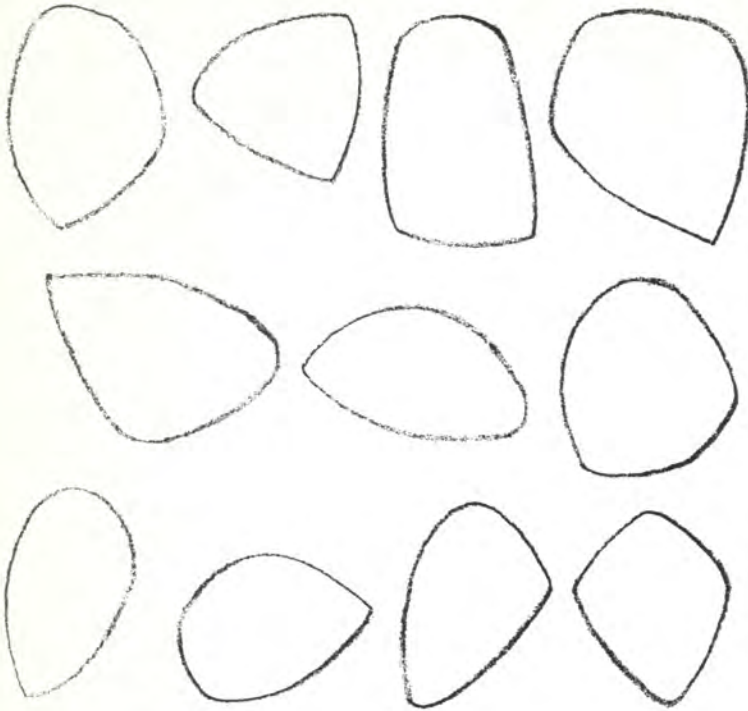
This book trains the adult eye to "read" children's human figure drawings and thus be more helpful in supervising children. One of the first drawings the reader needs to understand is called Area With Few Rays. It is a kind of Sun figure stripped to bare bones, but not a Mandala. These Areas are drawn after Suns and Mandalas have first been made. All three have a great influence on human figure drawings. All the work in this chapter shows high level of mental functioning in art for the age level.

Two uppermost considerations in the child's mind while drawing are: overall shaping of the whole drawing; and placement of the material on certain areas of the paper. The latter aspect can not be shown here because each page has several drawings done by several children, each on one piece of paper. The child artist is very concerned with the over-all shaping of each figure that is drawn. To achieve good shaping, the anatomical parts must be drawn in proportions suited to balance the whole rather than in proportions that correspond to human bodies. Children never draw from real life.

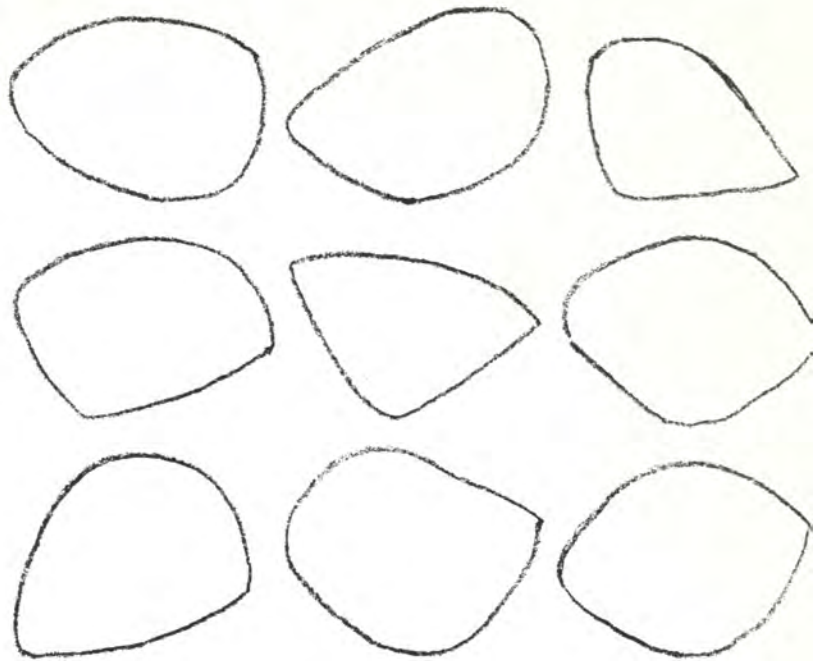
Turn to Chapter XI,3 to see what is meant by implied shaping. Readers must now set themselves for the mental task of trying to see the implied boundary lines of each figure in this book, for that line determines whether or not the total figure is an esthetic success.

On the two following pages you see the outlines of the implied shapes of the drawings on pp.5 - 12 in Chapter I. Similar sheets could be drawn for every page in this book. The significance of these outlines is that they are all pleasing ovals, triangles and rectangles of infinite variety. None are misshapen, imbalanced, or lacking in esthetic appeal. Like pebbles, they are all similar and everyone is different. The significance of these implied shapes in children's art is hard to estimate since no one seems to realize that they exist. I certainly did not recognize the extent to which children fulfill this aim until we finished drawing the implied outlines around the thousands of drawings in this book. If, as I now believe, visual need for good overall shaping determines sizes of body proportions on children's human figure drawings, then we can realize why children do not draw Humans that have anatomically correct proportions. To do so is to make only one implied shape, an oval, narrow if the arms hang down, more circular if the arms extend out. Maybe shaping is what art is all about, and if so, children succeed 99% of the time while drawing Humans by achieving good esthetic shapings for them. Most of us were trained to believe to believe that only persons gifted in art can do such shaping, and the idea that every normal child is equipped to do art is simply not a tenable

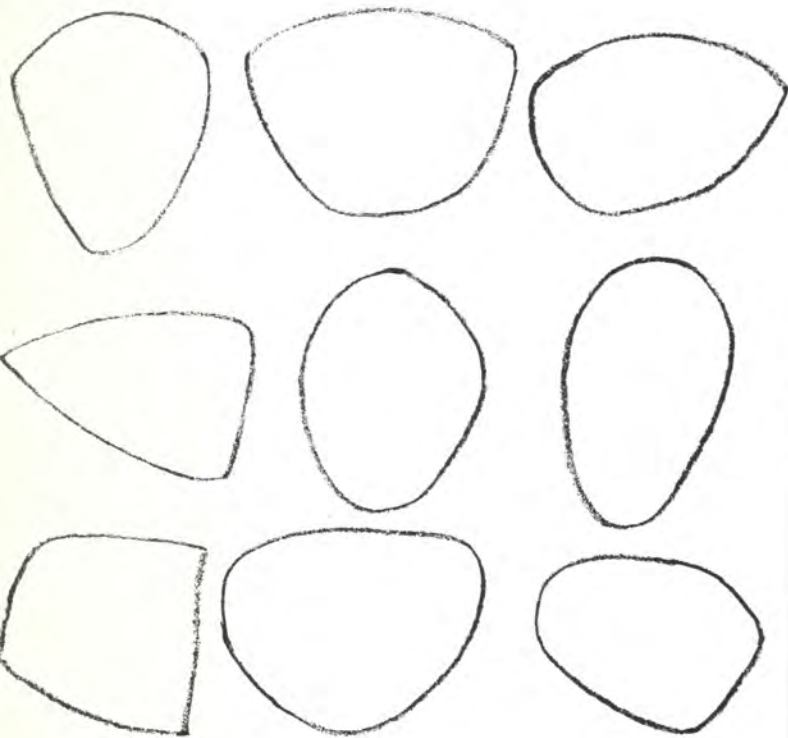
OVERALL IMPLIED SHAPES OF DRAWINGS



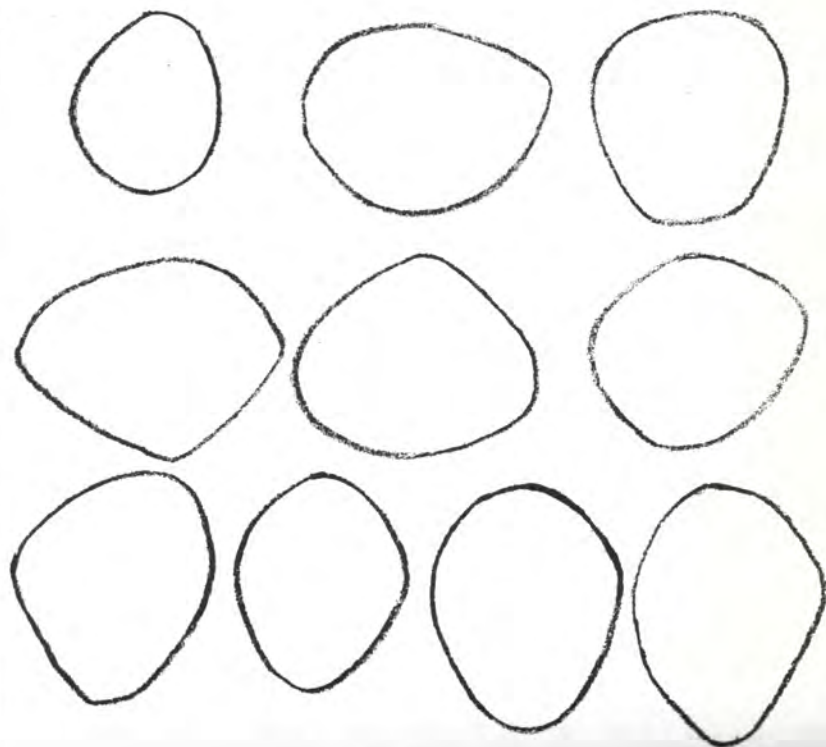
I-5



I-7

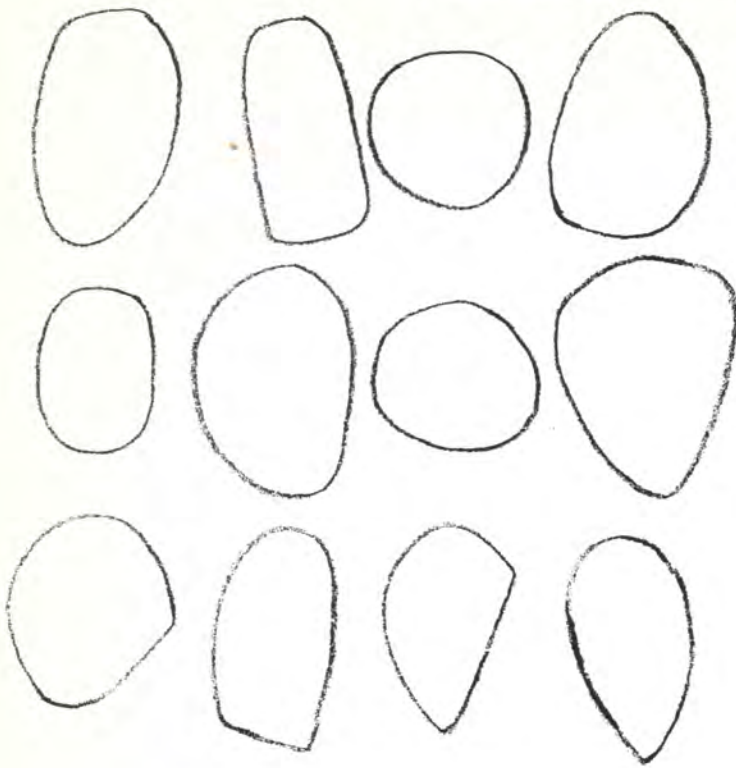


I-6

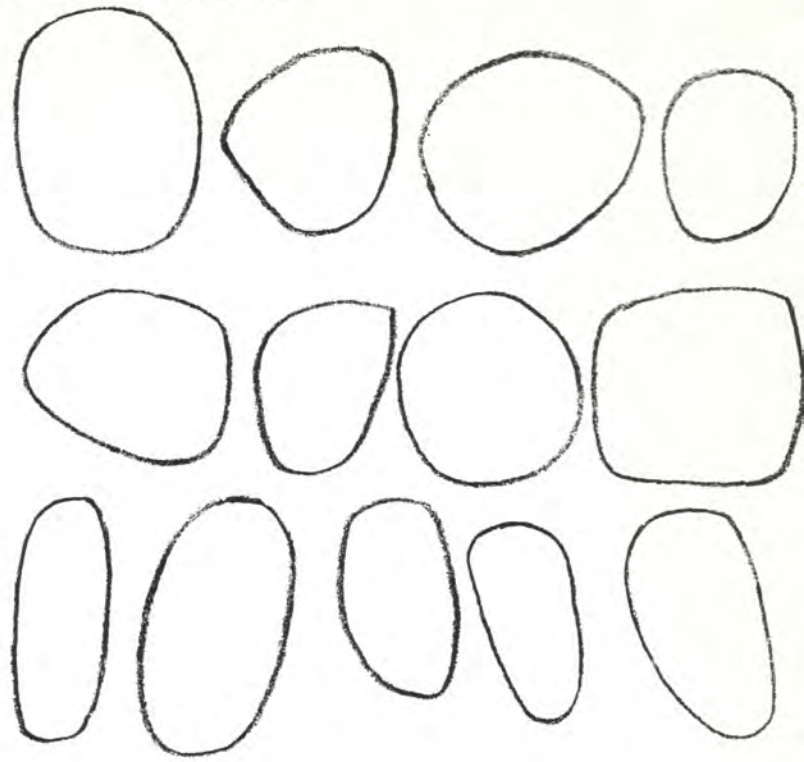


I-8

OVERALL IMPLIED SHAPES OF DRAWINGS



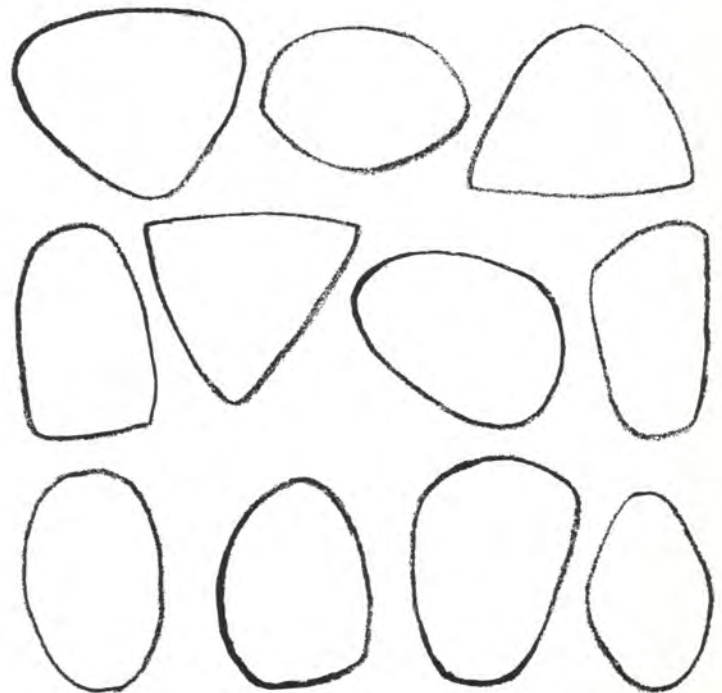
I-9



I-11



I-10



I-12

one. All I know is that these drawings are facts of life that need to be accepted by adults, who must first try to retrieve some of the spontaneous, natural esthetic vision of childhood and restore to mind awareness of form per se that come naturally in childhood.

The mind-gap between adult and child is a reality that will never go away. Try as we will adults cannot bridge this gap except by empathetic behavior based on more affection than on knowledge. The material in this book is information that may be useful in helping adults do a better job of education in the pre-school years. The titles on each page alert the adult to look for certain aspects of the drawings on one page. When all pages have been seen several times, some of the reader's preconceived ideas about children's art may be seen as ill begotten conclusions which in childhood we swallowed.

Arms from the head, seen on page II,10, bother adults. My guess once was that the habit of making Mandalas and the visual appeal of their balance carries over into the drawing of all Humans. Now that guess is a conviction. Also we must not forget that body parts must be drawn to imply good outline or the work will not be retained in mind. The arms are eventually attached below the head, often to the legs, (II,12), and always are of the length that contributes to good outline, and often to Mandala balance. This balance is destroyed when head-top markings are omitted, (II,14), with arms still coming from the head. The armless Humans elongate the figure and get away from Mandala balance. They constitute a real progression in the art of drawing Humans.

Armless Humans with long legs can suggest new head and torso proportions, (II,16). Then miraculously, (II,17), a Human with head, torso and limbs restores Mandala balance and looks great to the child as design. But there is never one formula for Humans that is so satisfying as to be "it" for good, as most of the pages of this book show. And so the child mind invents many ways of drawing Humans which look unique but are typical of age level work. Ageless and Sexless Humans (II,52) predominate at this age, when any signs of sex would be indicated by hair or dress. They are siezed upon by adults as signs of intelligence, as they miss the more important aspects of the work that reflect the special intelligence needed to construct a visual whole for each figure that can be seen and enjoyed as a whole. Learning whole shapes of words, in the first grade, comes easily to child artists unless adults confuse their minds through poor teaching methods and psychological services.

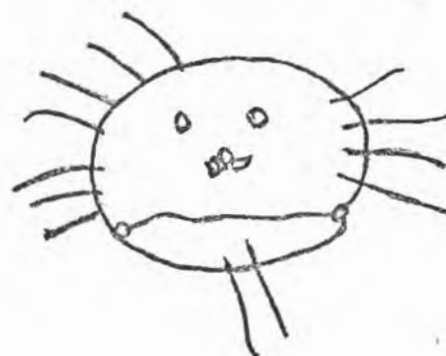
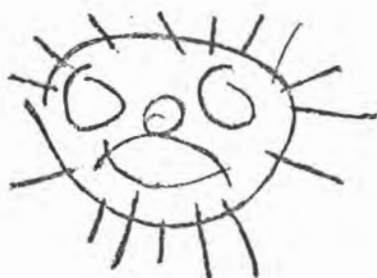
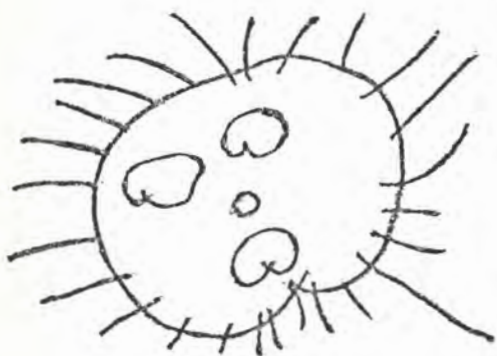
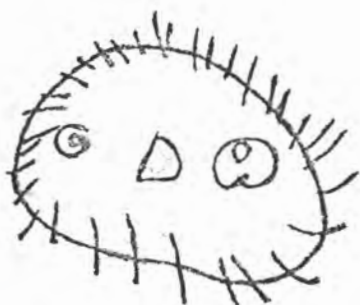
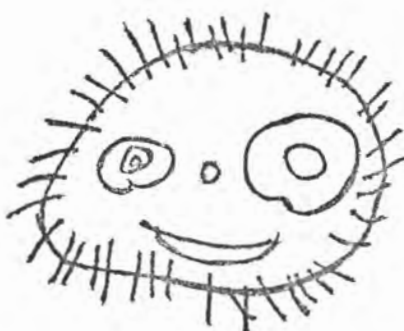
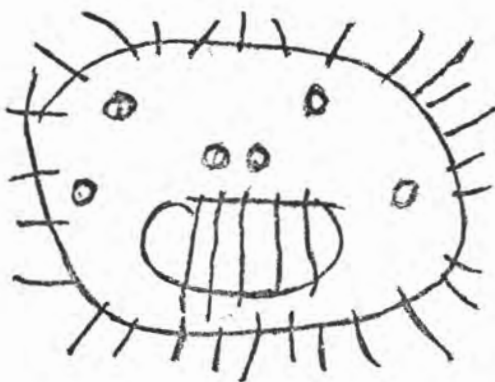
We made a small study of the works of 150 children who had been enrolled in the Association's nursery schools, where they had optimum conditions for scribbling and drawing. Only 85 of these children drew any Humans, and only 7% of the total of 33,742 drawings were of Humans. This means that in early years scribblings and pre-pictorial work predominates. At age two, only 2% of the 9,149 drawings made at that age were Humans, all of which were made just before age three. At age three, 15% of 15,369 drawings were Humans. At age four, 25% of 9,192 drawings were Humans.

✓ These figures show that non-pictorial work predominates in child art before age five. In this same group, only 28 children drew an animal, 37 drew a building, 31 drew a tree or flower, and 25 drew a vehicle of any kind. But none of these subjects were drawn in quantities that exceeded half a percent of the total drawings. Some 70% of these 33,742 drawings had to be classified as scribbblings or early designs. The full significance of these statistics is a long story, for scribbblings also have over-all shape and certainly early designs do. Obviously no child draws a Human without having had previous drawing experience. Humans are a favorite subject matter between ages four and eight, except for boys who are influenced by adults to draw more boats and cars.



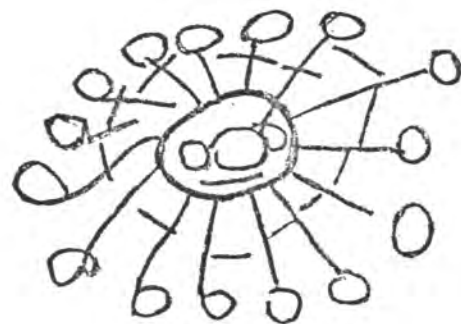
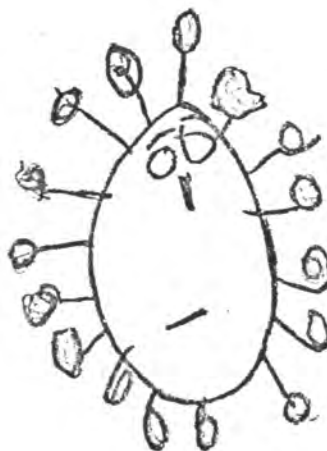
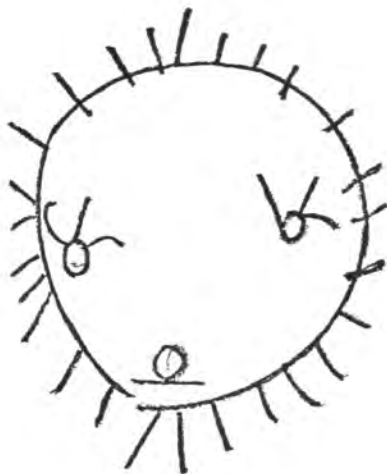
II,1 SUN FACES are made throughout childhood. Suns placed in pictorial scenes as the Sun in the sky by school children often have faces.

4



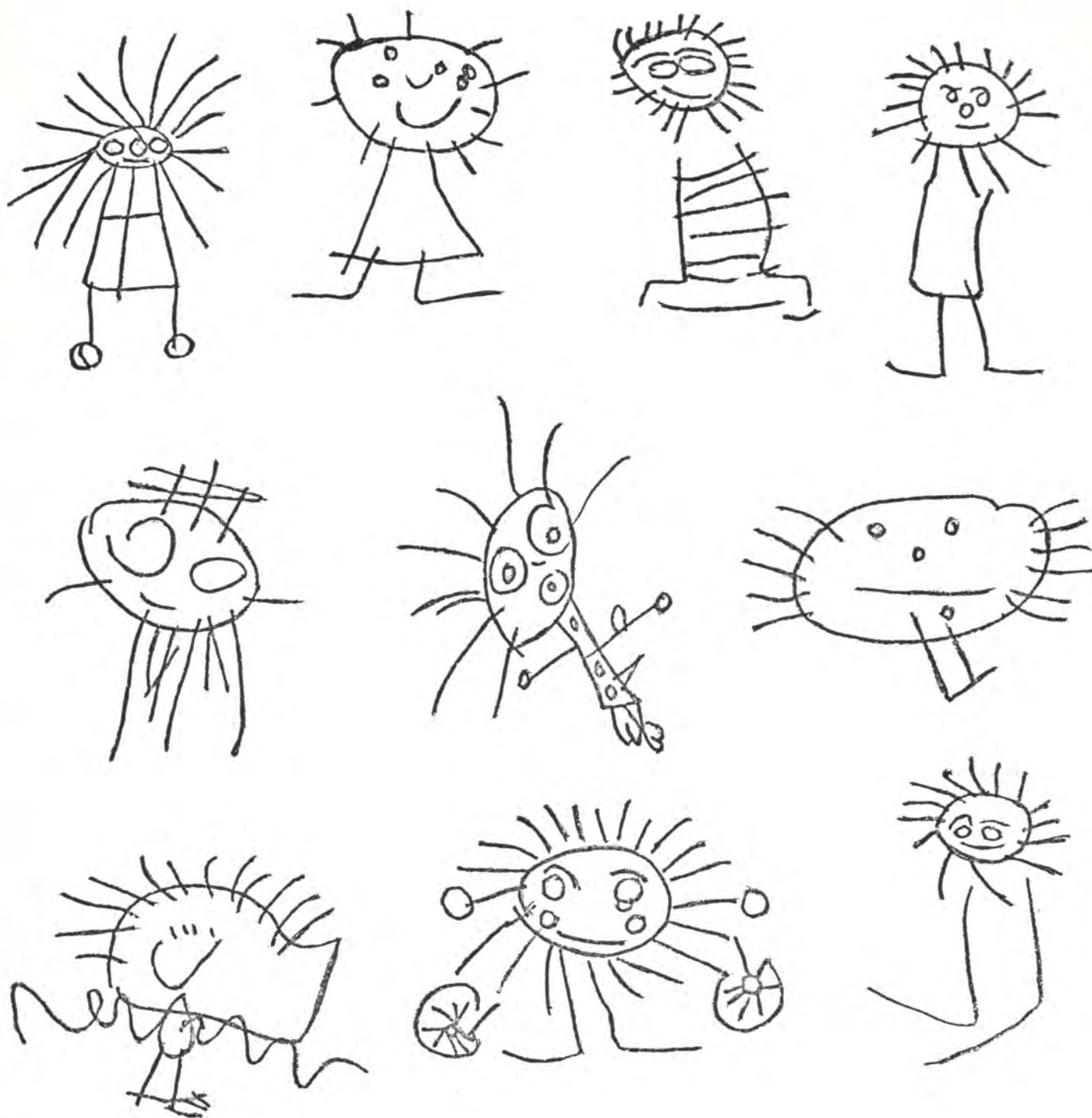
II,2 .SUN FACES are drawn singly, often in as large a size as the paper allows. At age 4 and after, the Sun's rays may be single lines or be decorative loops and circles.

4

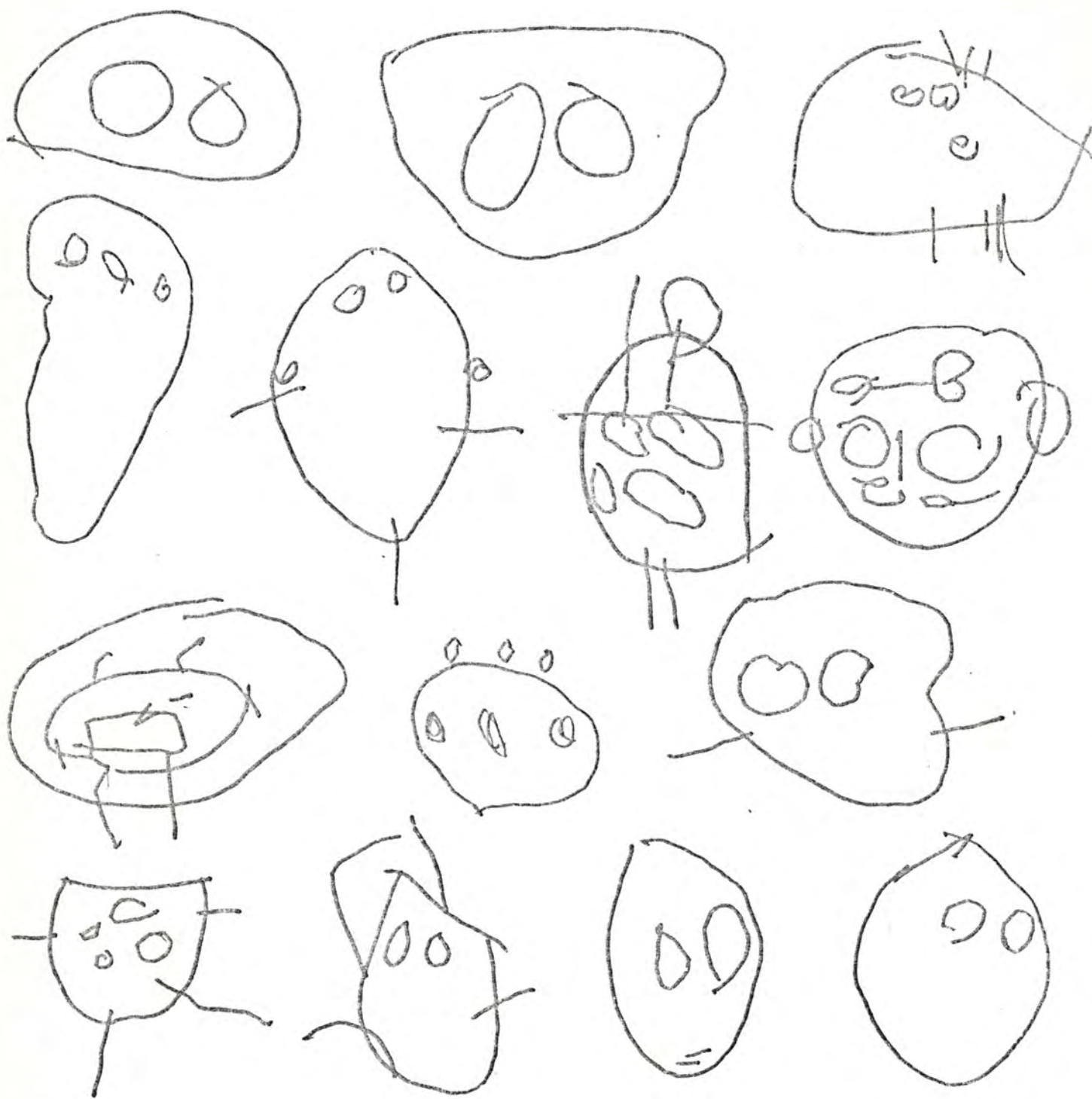


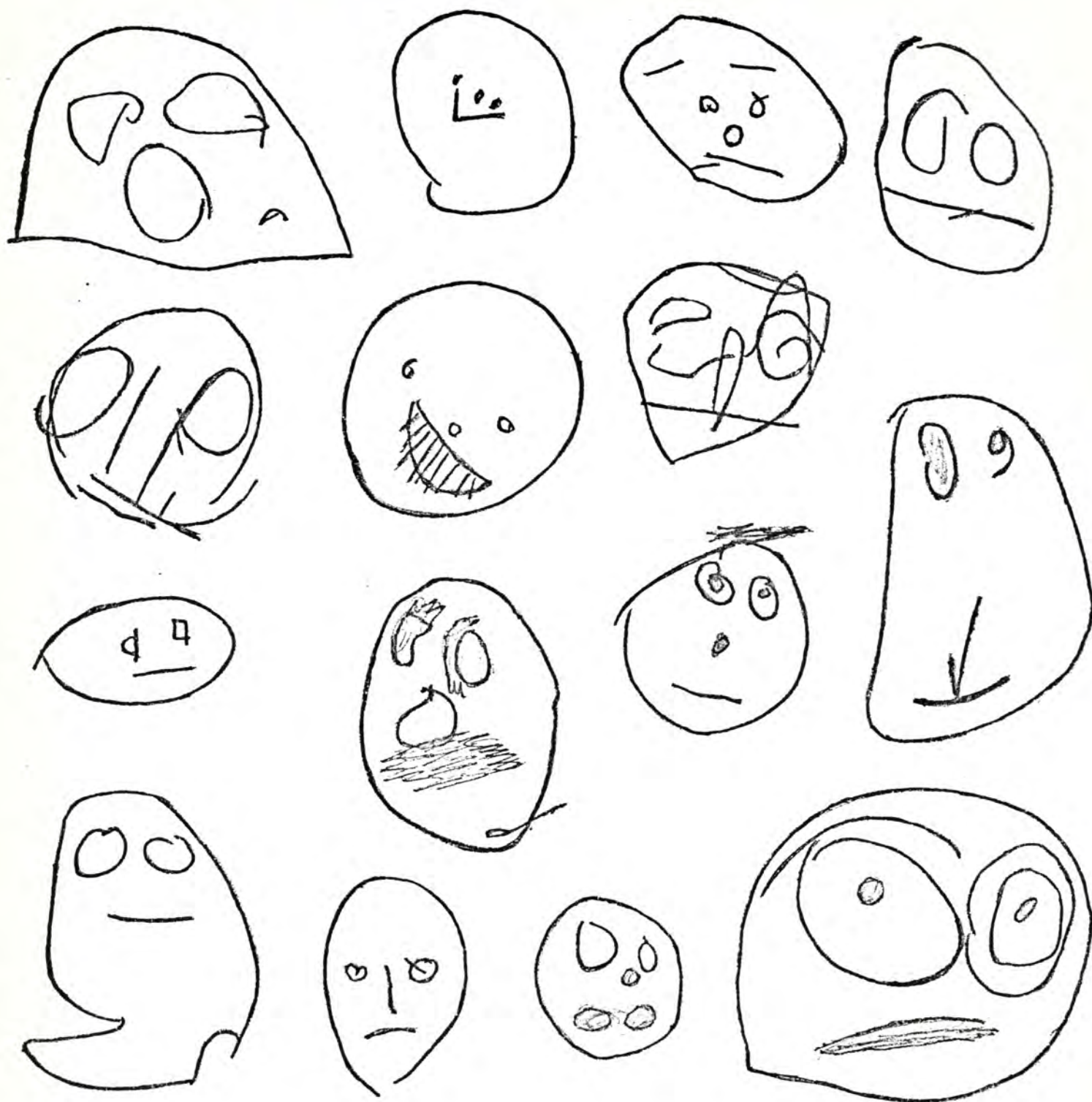
II,3 SUN HUMANS have a torso, arms or legs, or both. The Sun's rays may be viewed by adults as "hair".

4



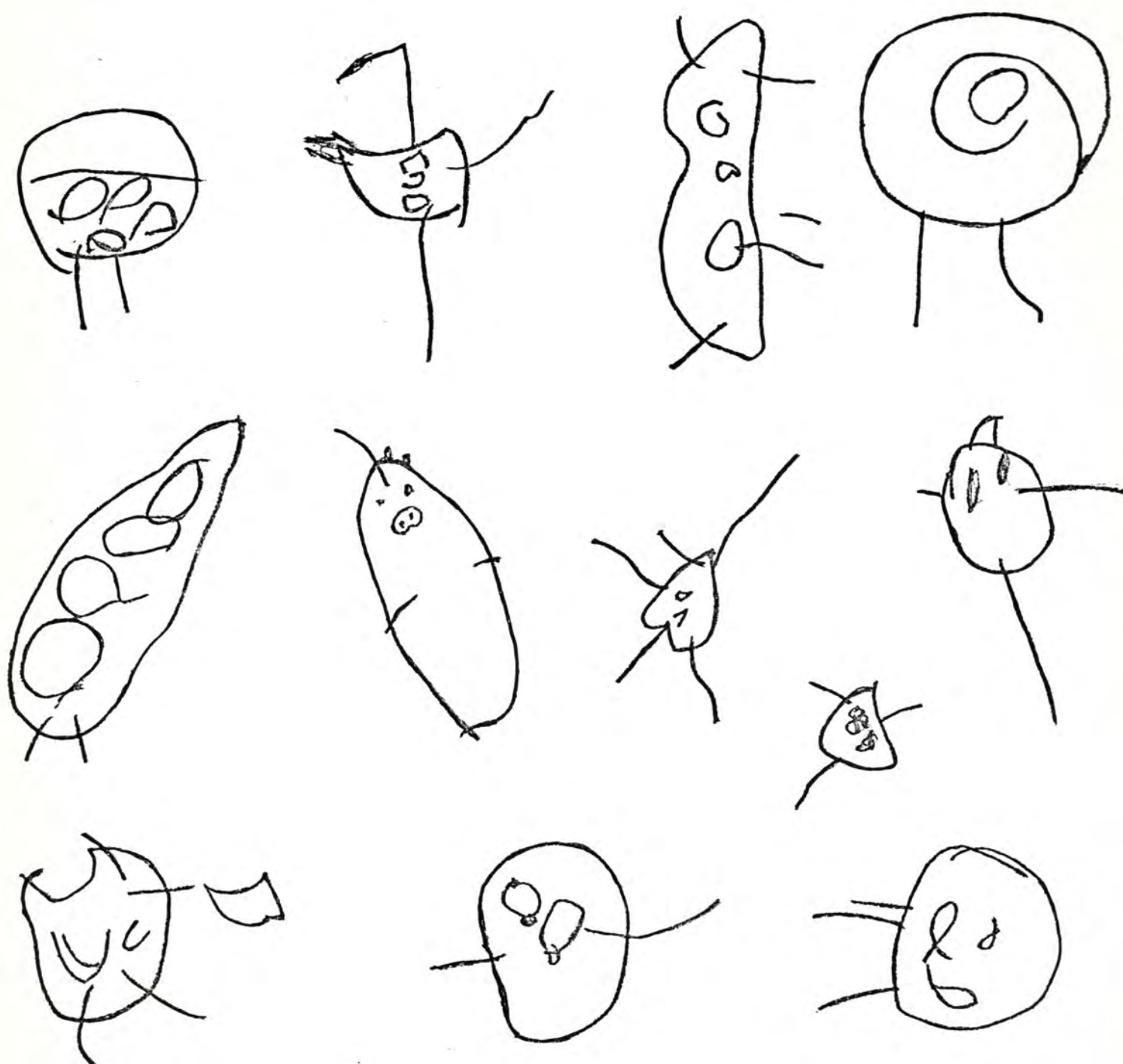
II,4 PRE HUMANS are enclosed areas with eyes, arms, and/or legs.





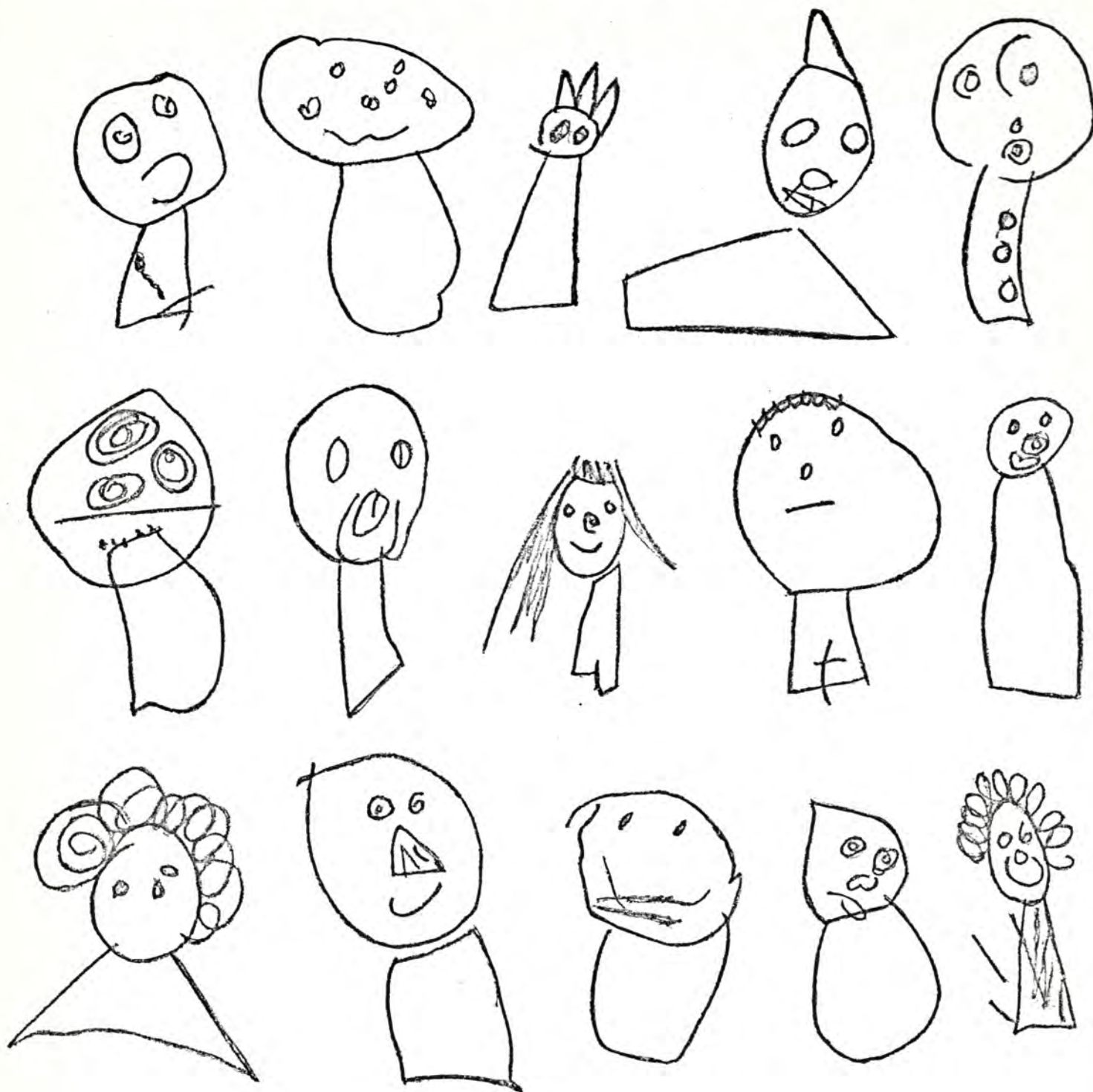
II,6 AREA WITH FEW RAYS is made after the Suns and the Mandalas are drawn. They often precede the first Human.

4

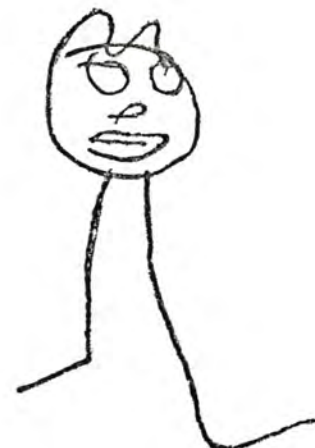
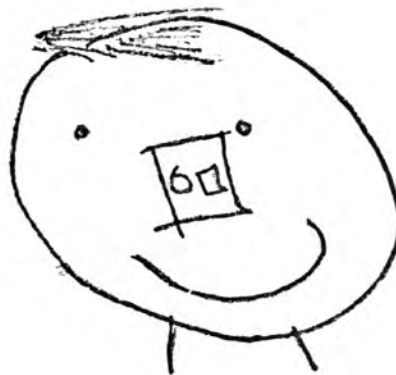
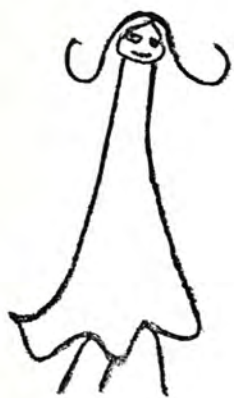


II,7 ARMLESS AND LEGLESS HUMANS are too commonplace to believe that they are unfinished drawings. These incomplete Humans are visually satisfying to the children at later ages also.

4



II,8 ARMLESS HUMANS WITH HEAD-TOP MARKINGS are another favorite.



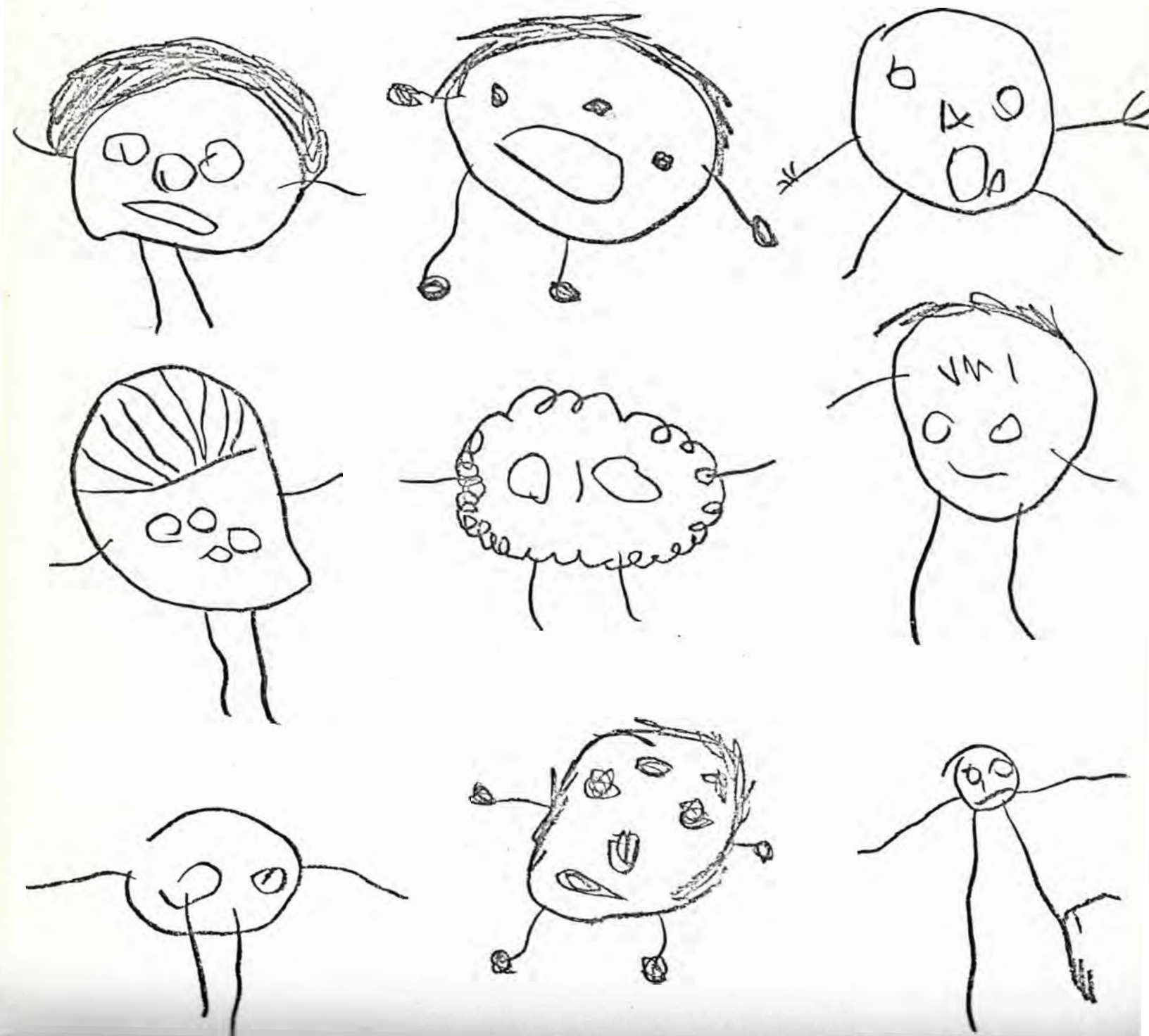
II,9 ARMS, LEGS, HEAD-TOP MARKINGS, NO HANDS OR FEET, can be drawn to give Mandala balance.

4



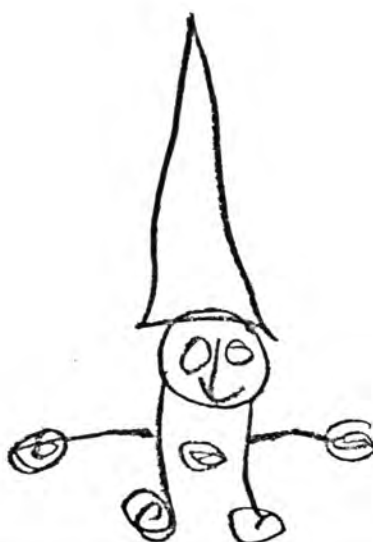
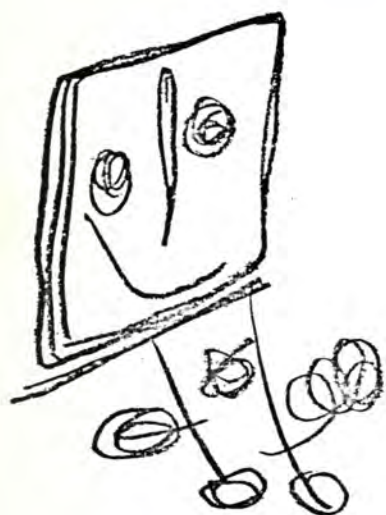
II,10 ARMS FROM HEAD predominate in Humans between ages 3 and 5.

4



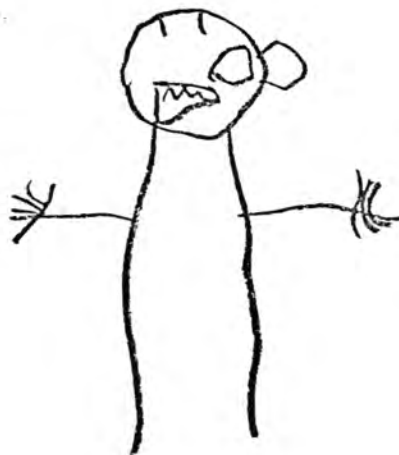
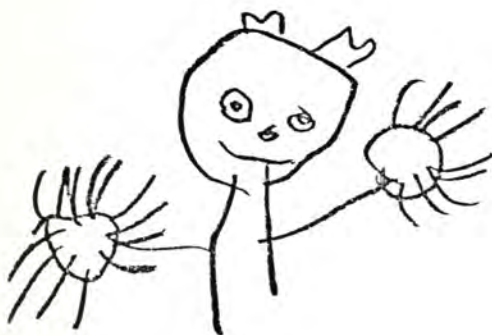
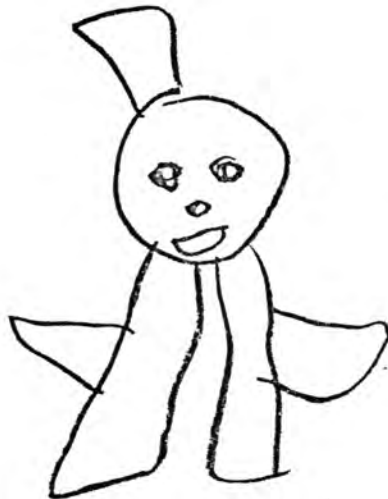
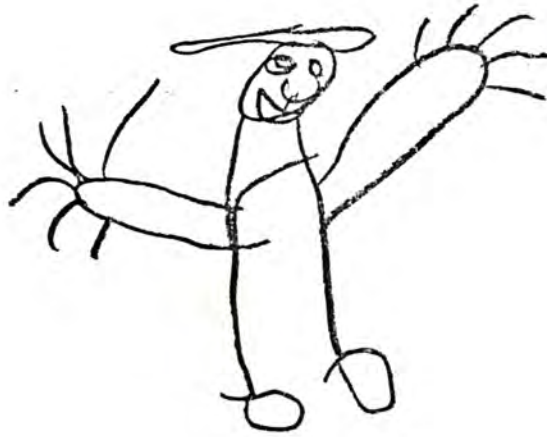
II,11 ARMS FROM HEAD continue to be drawn whether or not a torso has been drawn.





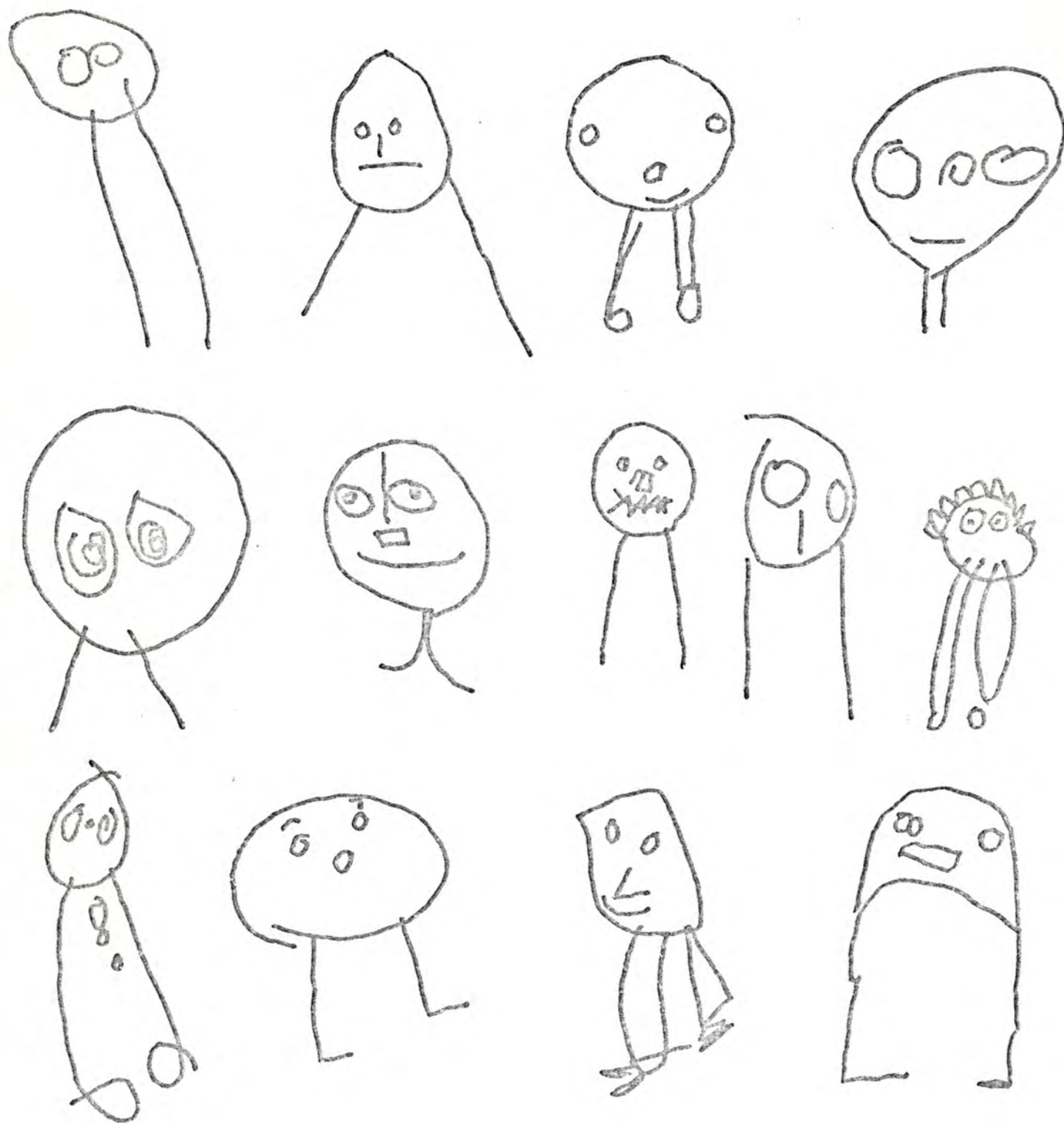
II,13 ARMS FROM LEGS can be drawn as a single line or as a big loop.

4

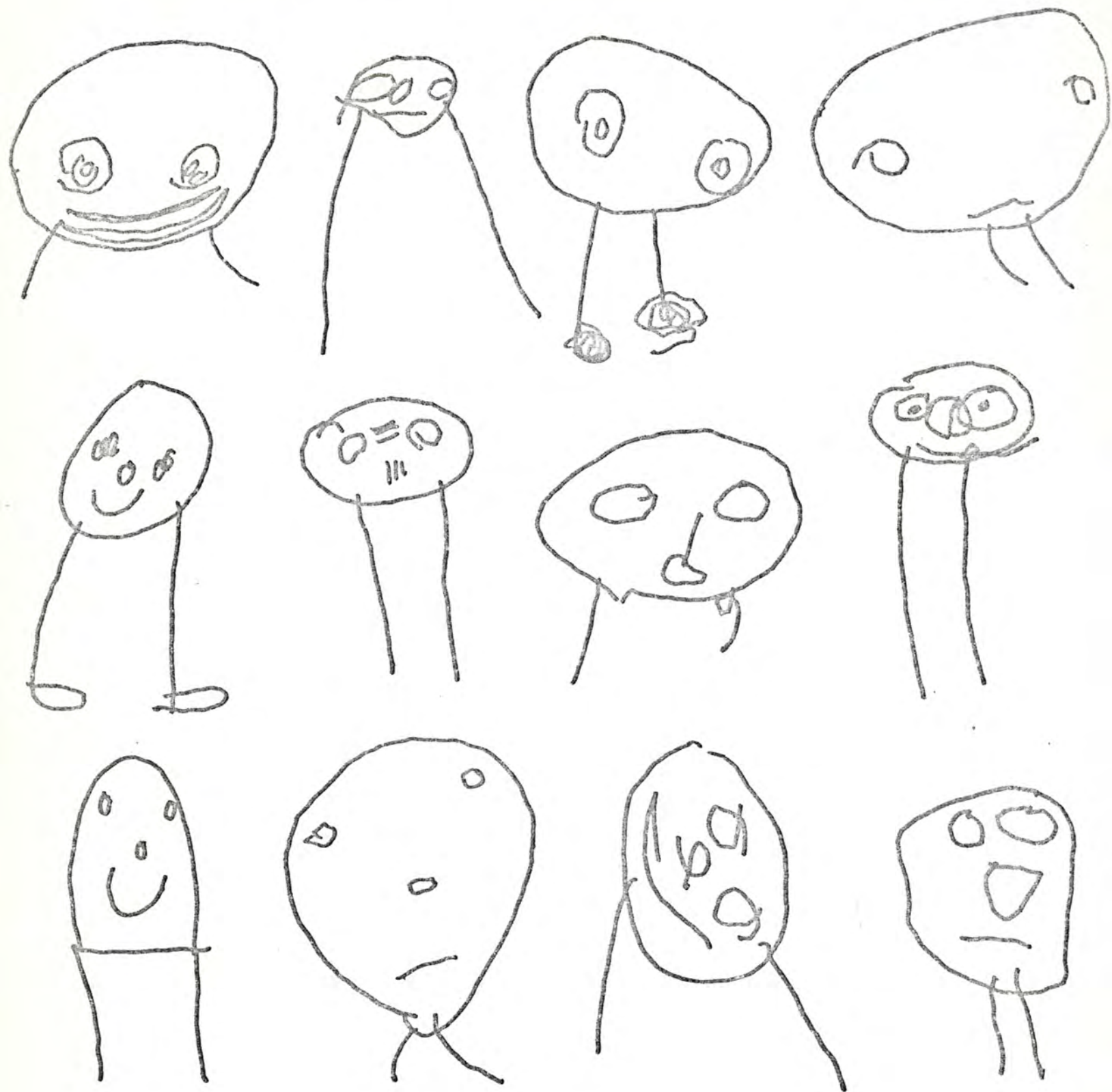


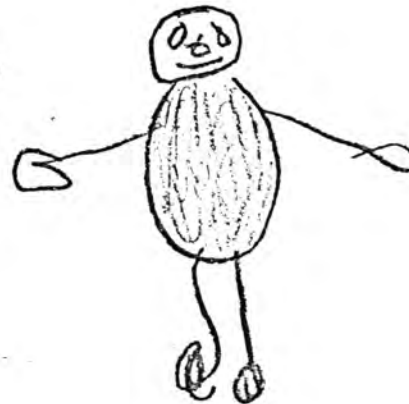


II,15 ARMLESS HUMANS WITH LEGS, NO TOP MARKINGS AND NO TORSO
have no Mandala balance.

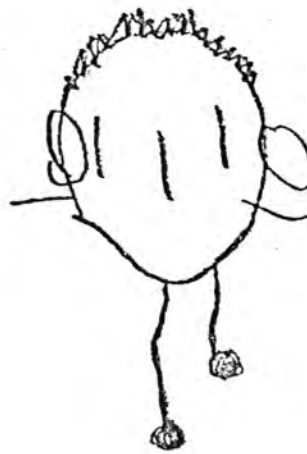
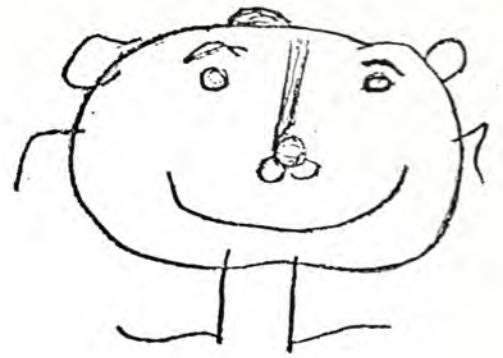


II, 16 ARMLESS HUMANS WITH LEGS, NO TOP MARKINGS AND NO TORSO
are popular.



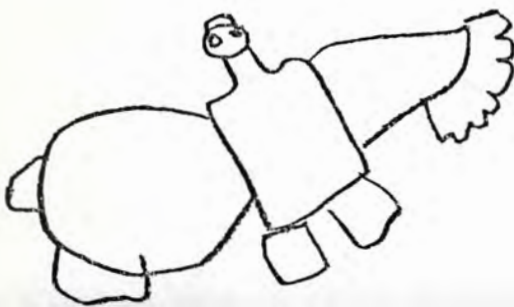
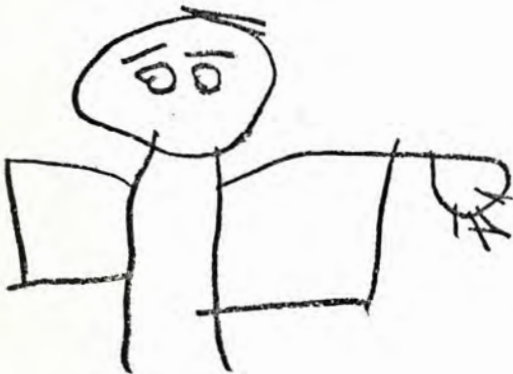












II,23 WING ARMS FROM TORSO are drawn in size needed to make the whole figure an implied oval area.

4



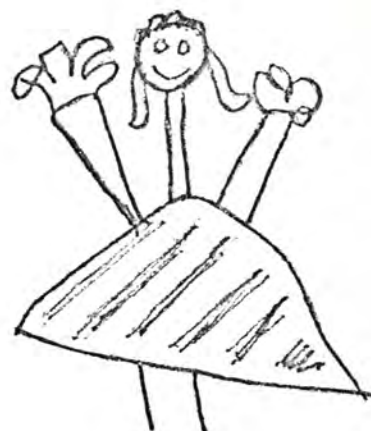
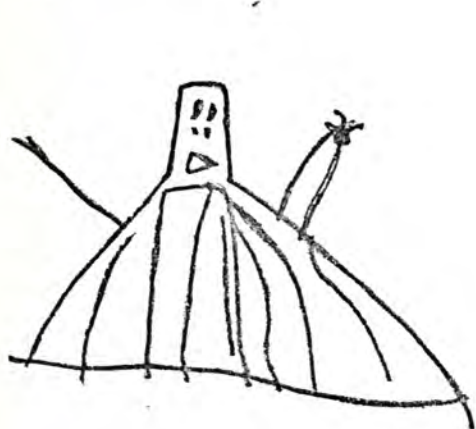
II,24 ONE-ARMED Humans have been explained as efforts to draw a profile figure. At age four a better explanation is that good implied overall shaping calls for only one arm.

4



II, 25 UPLIFT ARMS do not imply depiction of hilarity. They fit into a good implied outline.

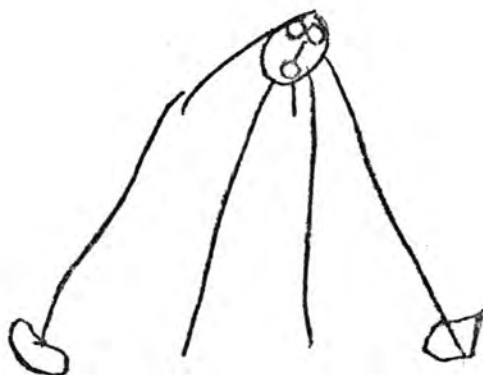
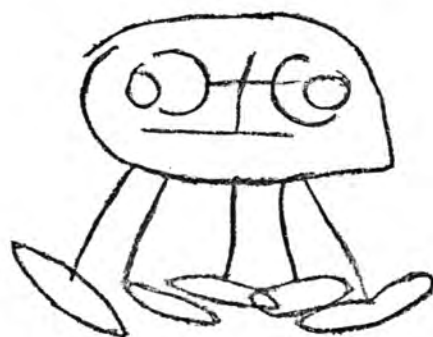
4



II,26 STUB ARMS are to be understood as accomodations for good outline. They are not reflections of a child's feelings about his or anyone else's arm length or arm uses.

4

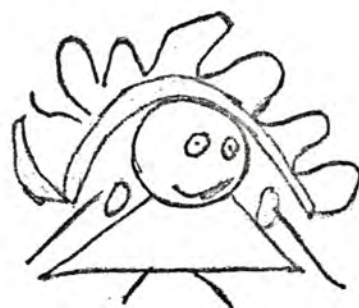
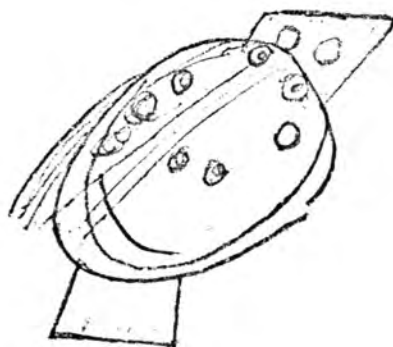
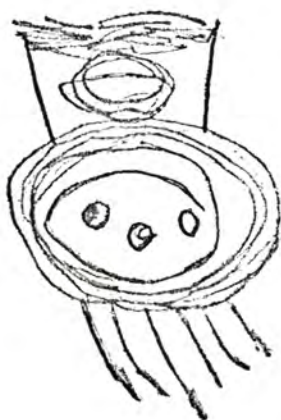
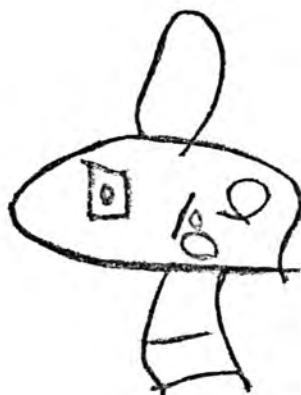






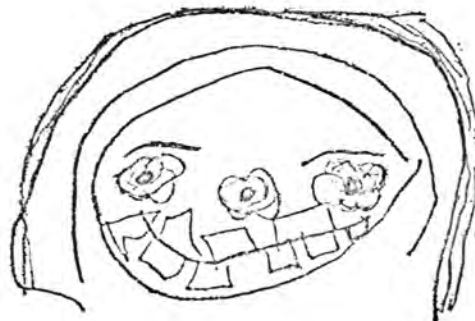
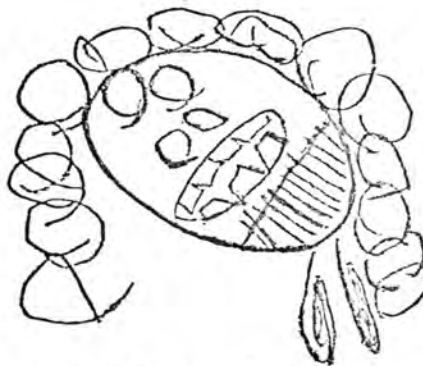
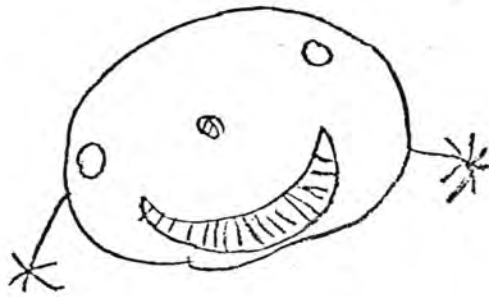
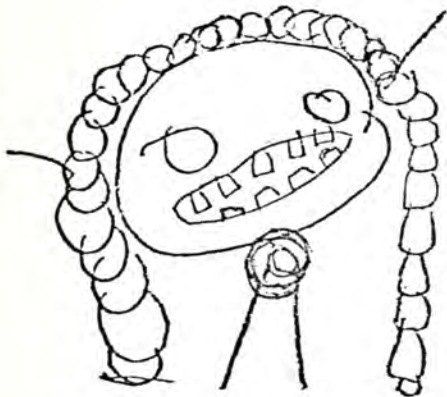
II, 28 HEAD-TORSO BALANCE for size predominates at age four, resulting in good overall implied outline.





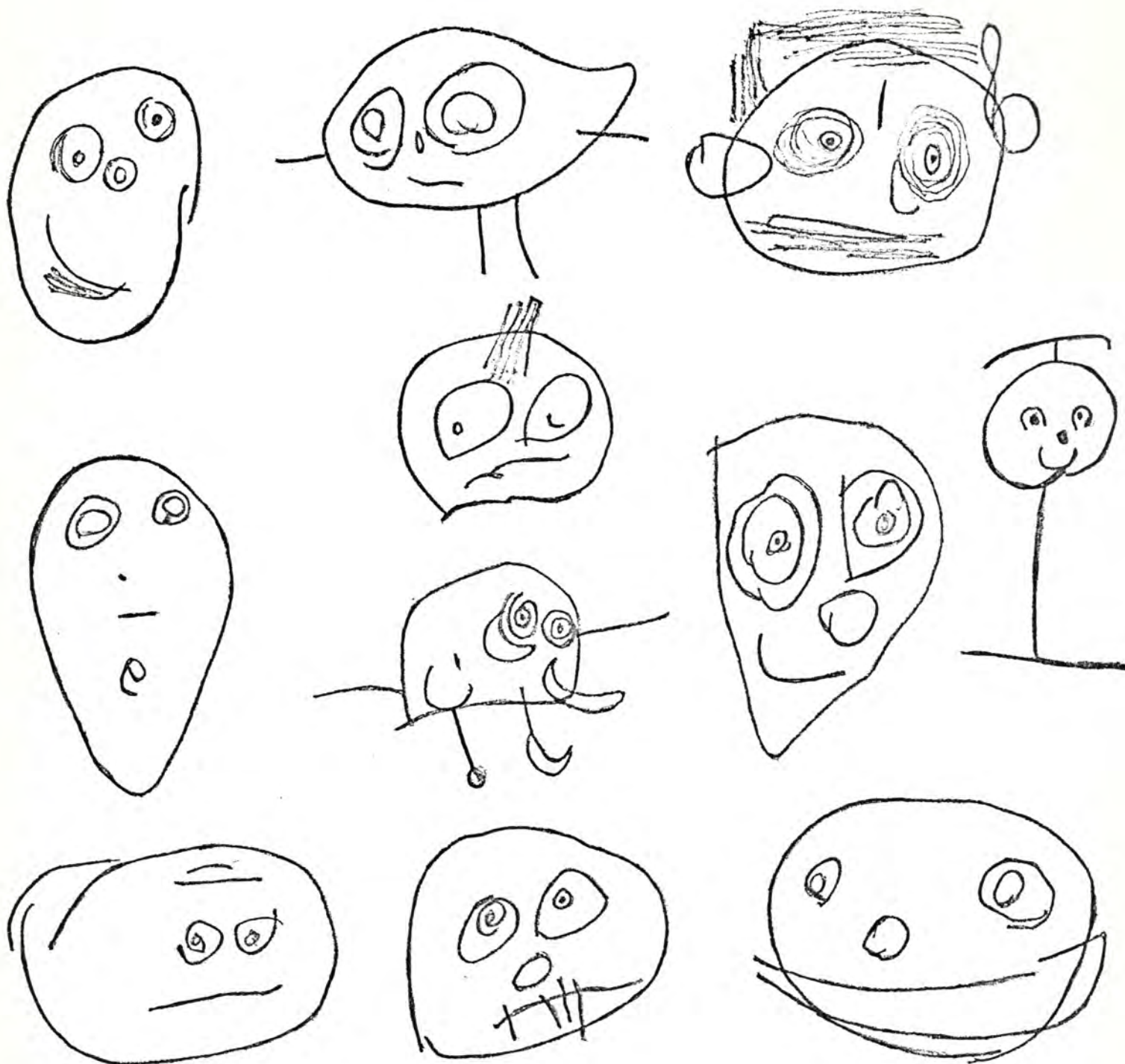
II,31 TEETH are variously depicted at age four when the face is drawn so large that there is enough space to draw teeth in a size the hand muscles can manipulate.

4



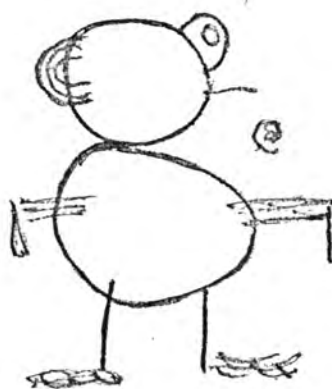
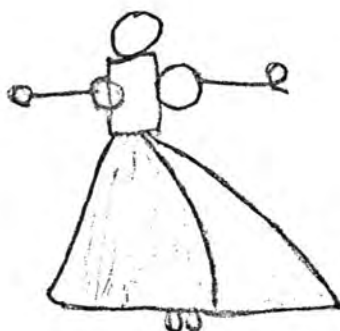
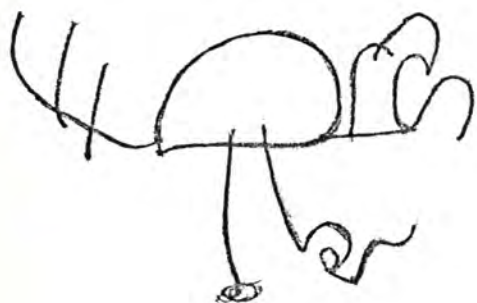
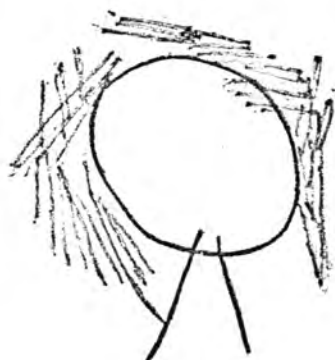
II,32 EYES WITH PUPILS are made at age 4 and thereafter, but not as frequently as eyes without pupils, at all ages.

4



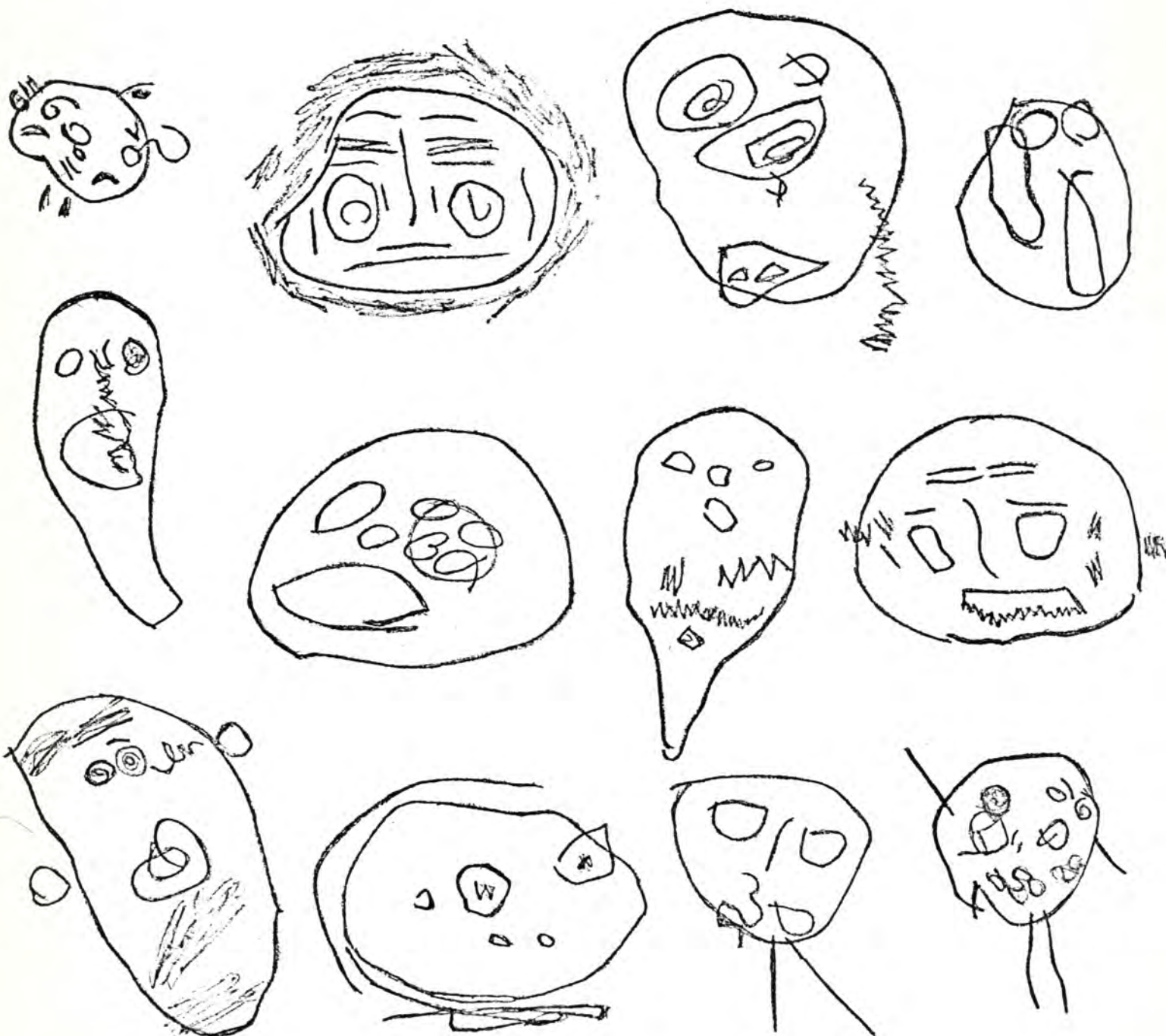
II,33 FACELESS HUMANS may be incompleted works or simply reflect a lack of interest in detail as compared to interest in overall effect.

4



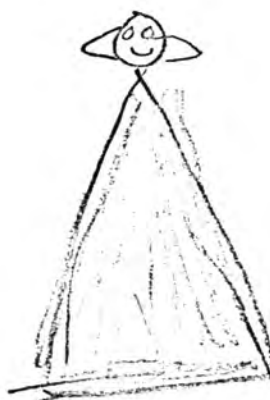
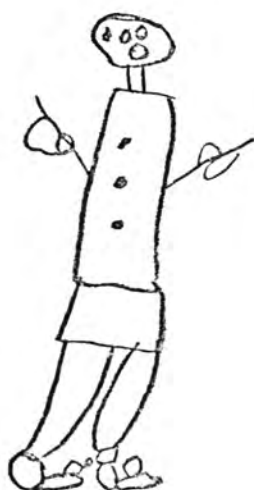
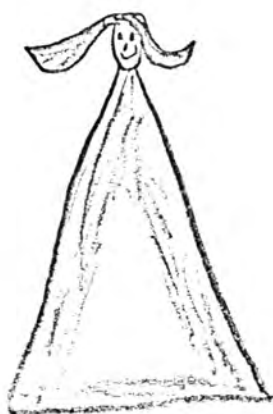
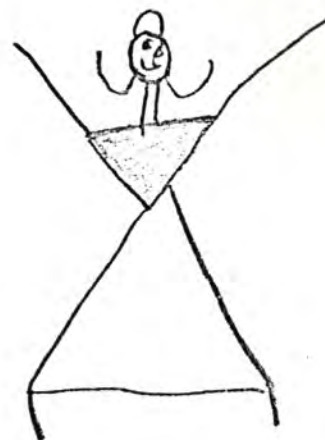
II,34 ADDED FACE FEATURES are commonplace. They cannot be viewed for realism, but as having visual interest in filling an area with detail.

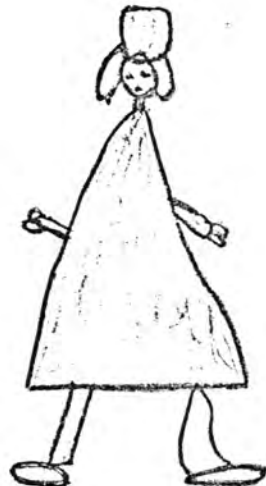
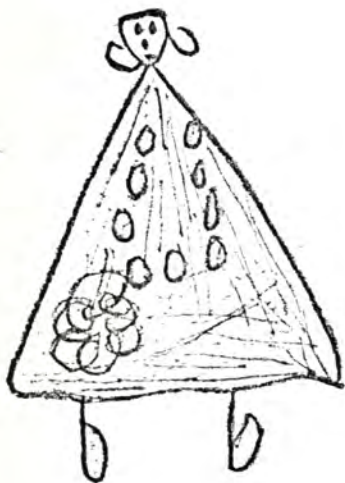
4



II,35 TINY HEADS, like BIG HEADS, are drawn so as to effect good esthetic results.

4











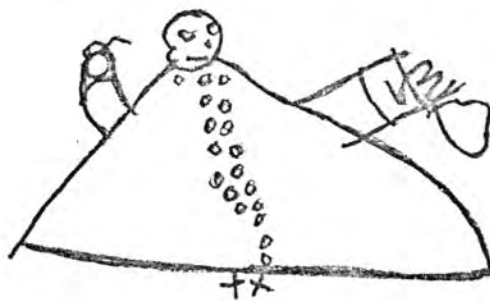
II,40 HANDS AND FEET DIFFERENT are the result of drawing in sizes and varieties that insure good overall composition.

4



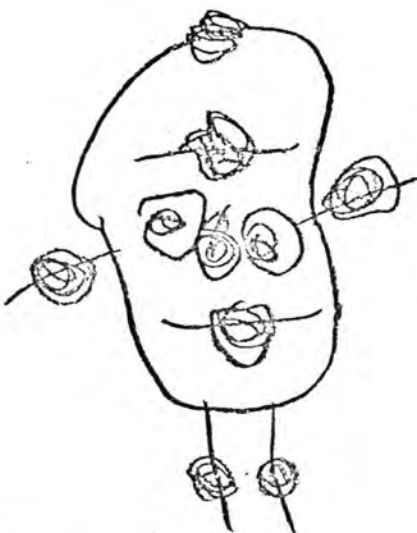
II, 41 HANDS AND FEET DIFFERENT are drawn in size needed for implied outlines.

4



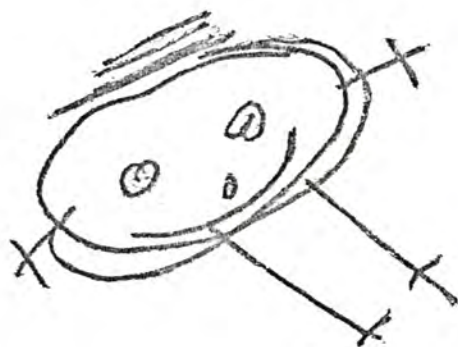
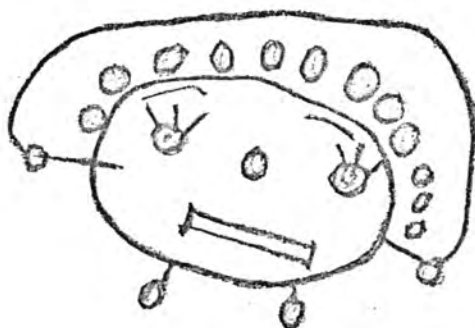
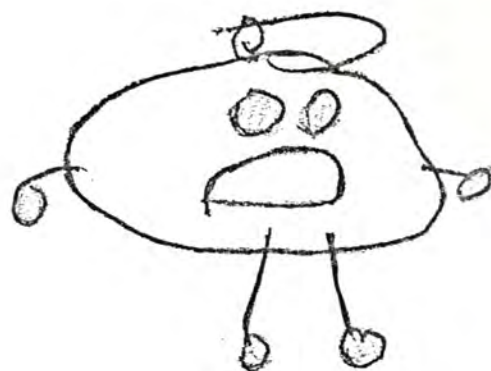
II, 42 HANDS AND FEET SIMILAR show that children's art is not based on observation of anatomy.

4



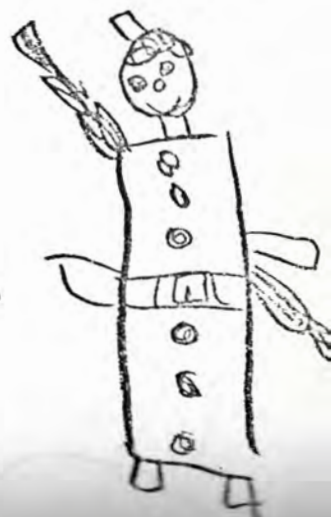
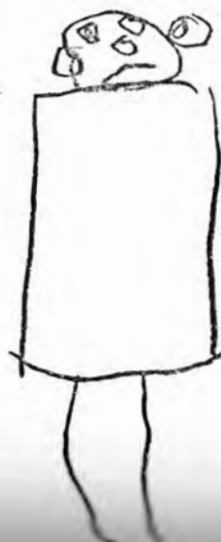
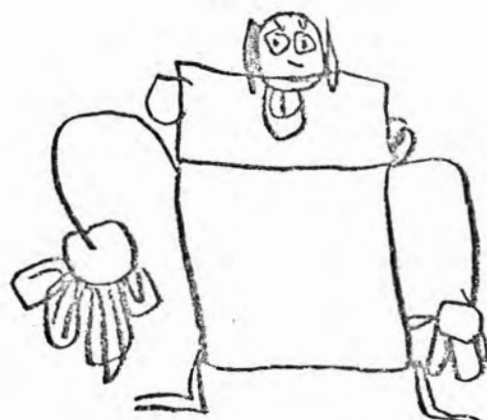
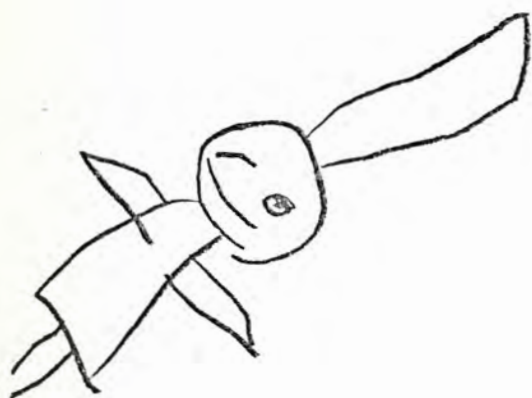
II,43 HANDS AND FEET SIMILAR, whether drawn as circles, crosses, suns, odd shapes, or radials, are placed with artistry.

4



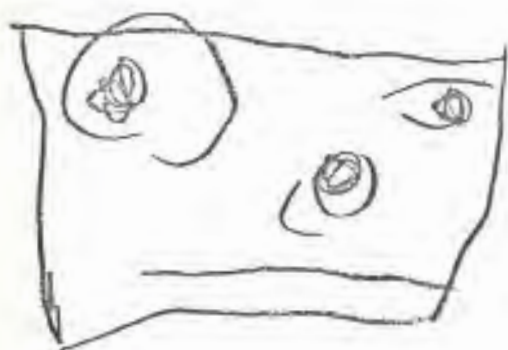
II, 44 A SQUARED TORSO is not uncommon but is not a favorite.

4



II,45 A SQUARE HEAD can give an implied shape that is not squared.

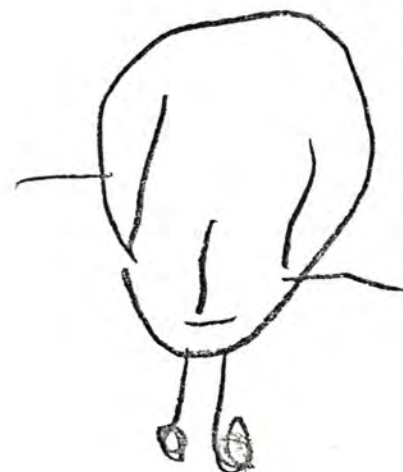
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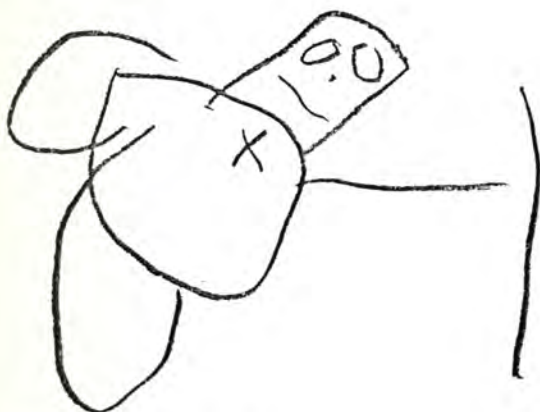
II,47 HUMANOID FIGURES can be first efforts to draw a Human, or
can be speed work of children who have drawn many Humans.

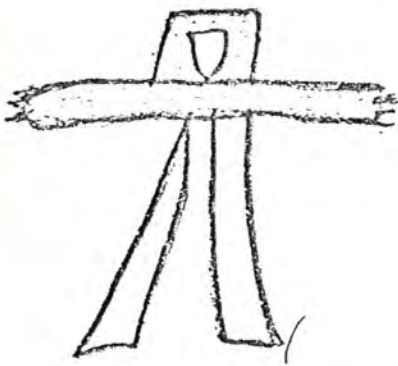
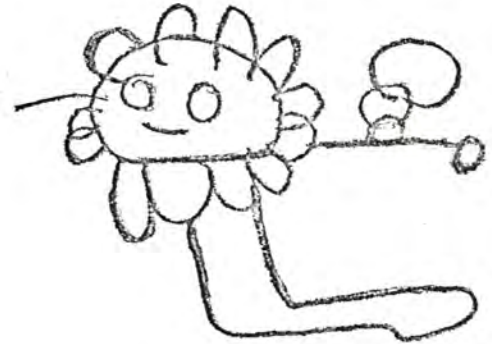
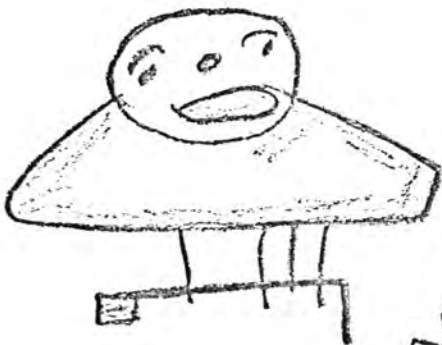
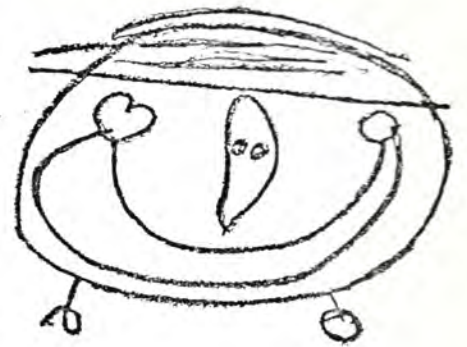
4



II,48 HUMANOID FIGURES can be immature work, or experimental work
of children seeking new combinations of shapes.

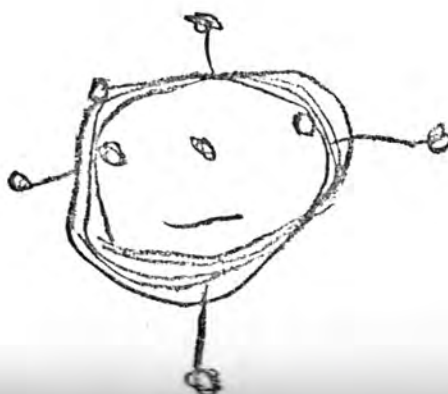
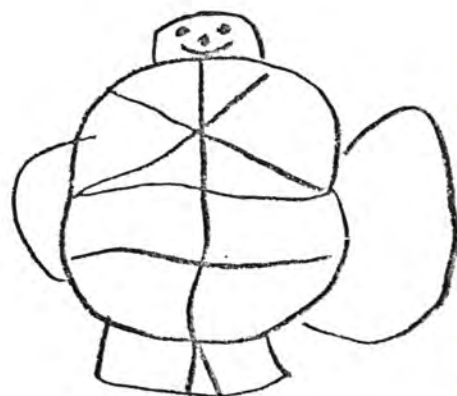
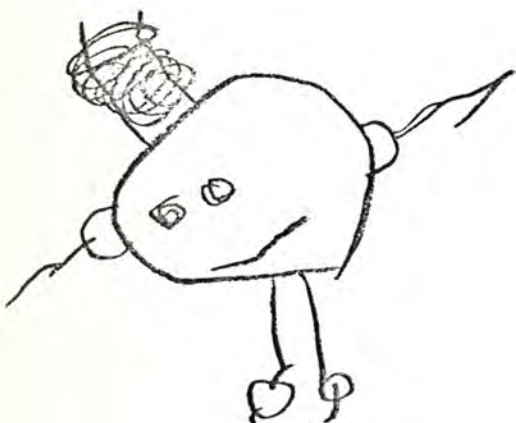
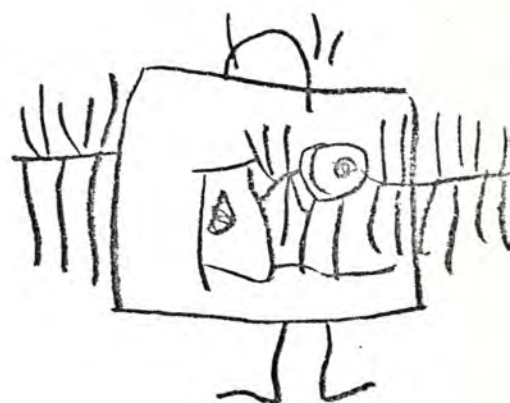
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II,50 MANDALOID HUMANS at this age are more mature versions of earlier made Humans.

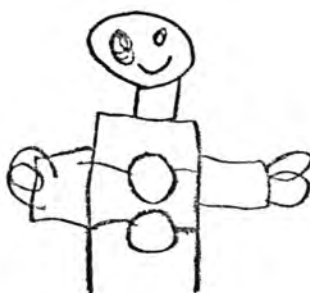
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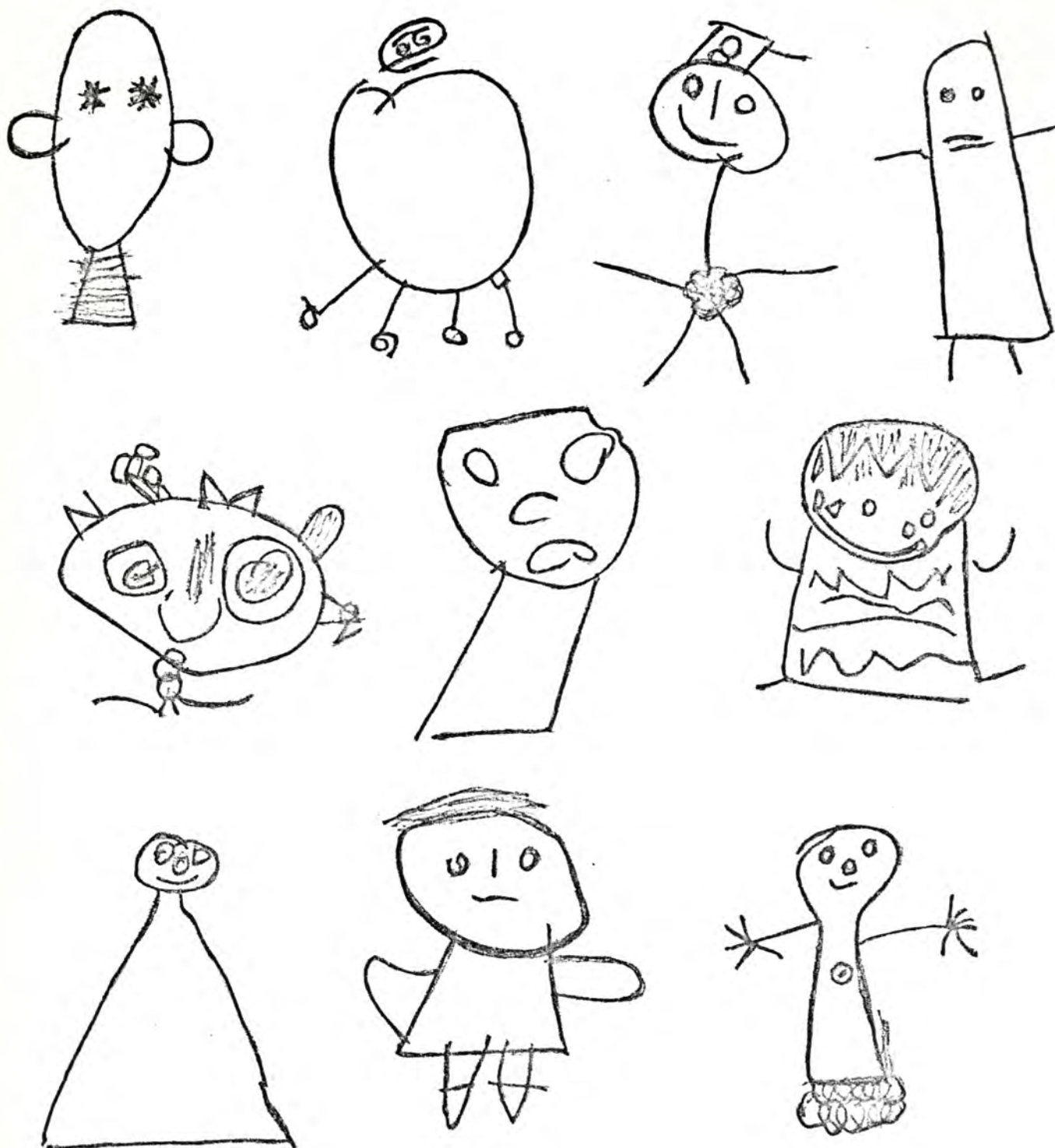




II,52 AGELESS AND SEXLESS means figures having no hair or dress that can denote sex.

4





II, 54 HATS can be mere head-top decorations or can suggest shapes of hats as known garments.

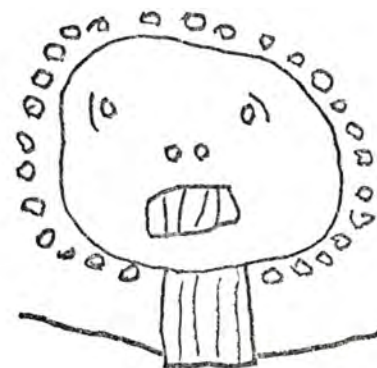
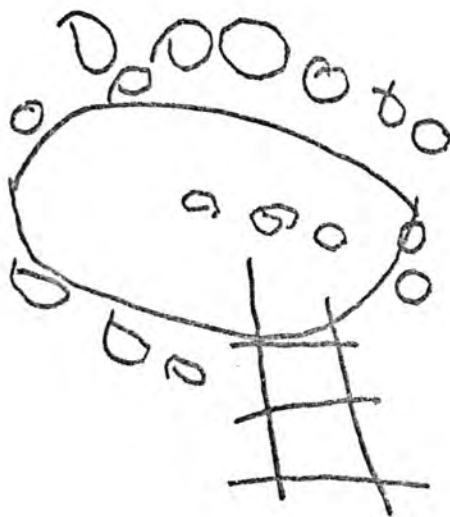
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II, 57 CIRCULAR DECORATIONS are purely for visual pleasure.
They can be called hair.



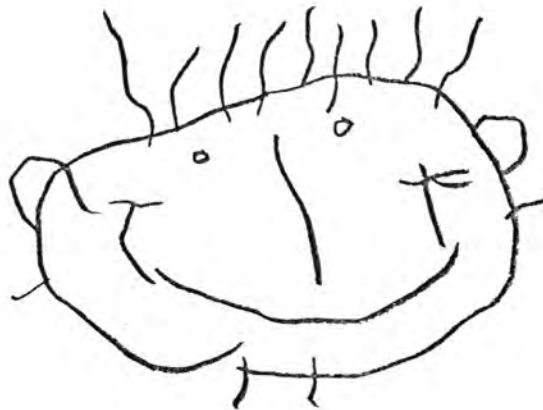
II,58 HAIR BY SCRIBBLE 18 is drawn in quantity that makes the whole figure a pleasing shape.

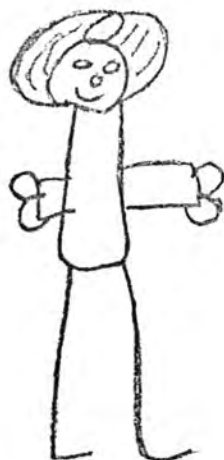
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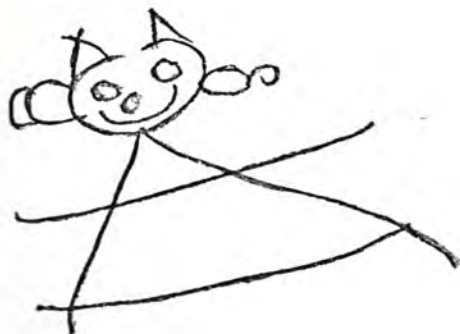
II,59 HAIR BY SUN'S RAYS does not appear on first-made Humans.
It does on ones made later which are different from the
early Sun Humans.

4



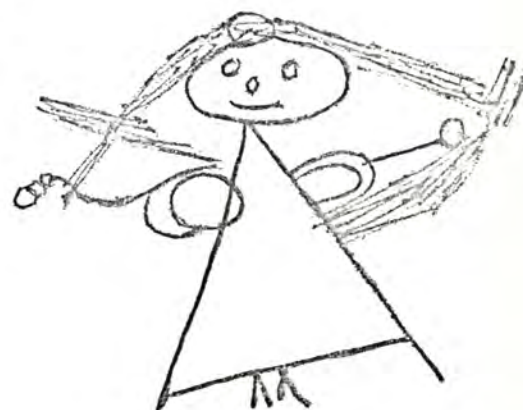
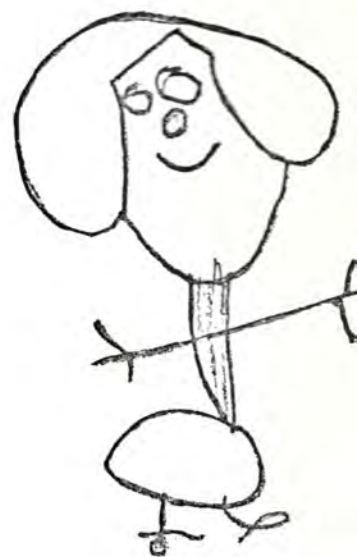
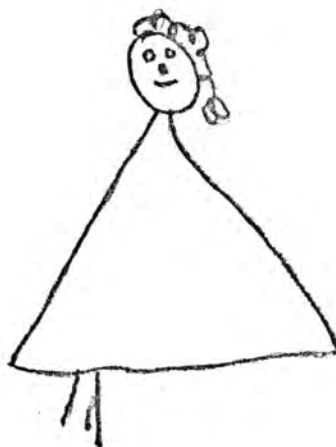


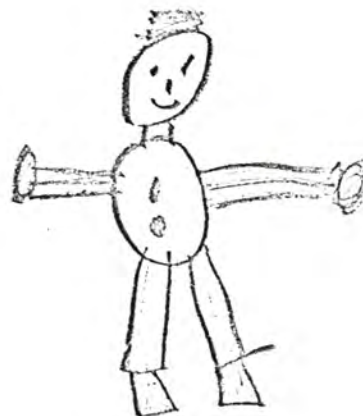
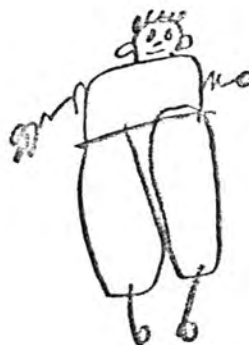
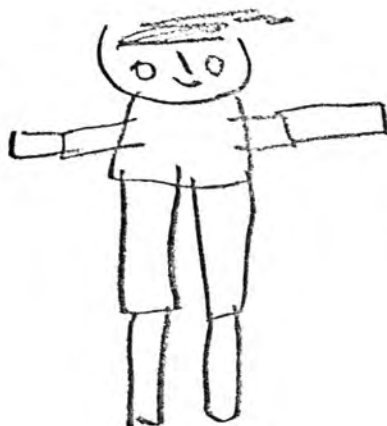




II,63 FEMALE BY HAIR ONLY is a figure with or without the female's dress.

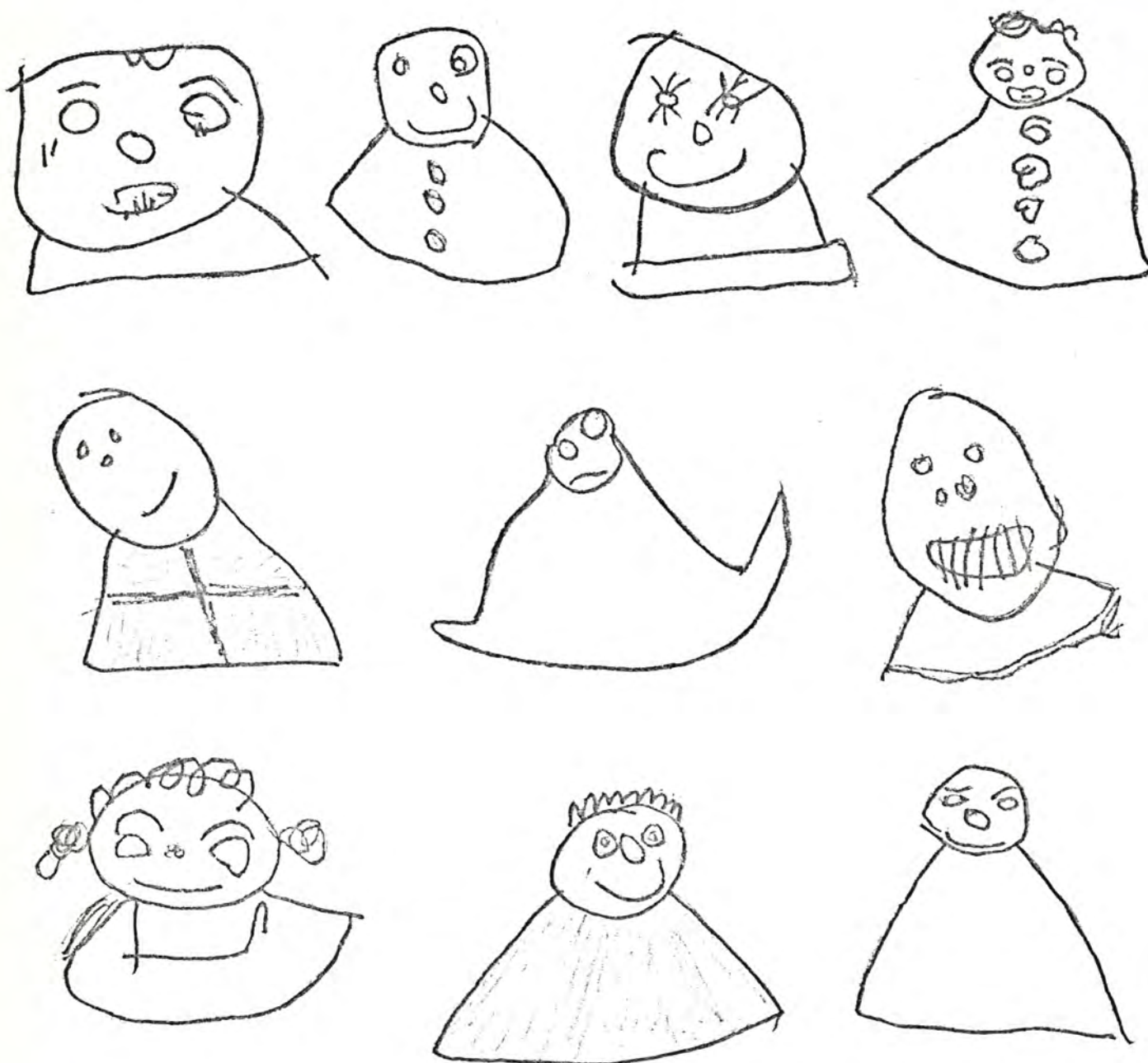
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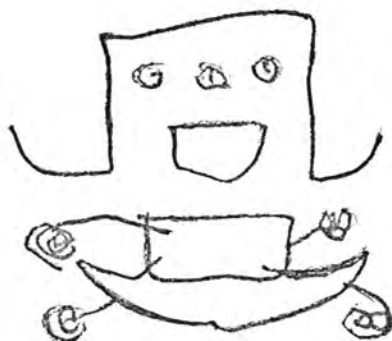
II, 65 BABY NECK, ARMLESS AND LEGLESS shows a head sunken in the torso with no arms or legs. These drawings can be seen as "a baby".

4

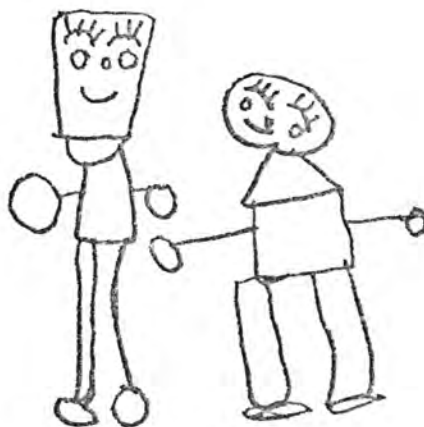
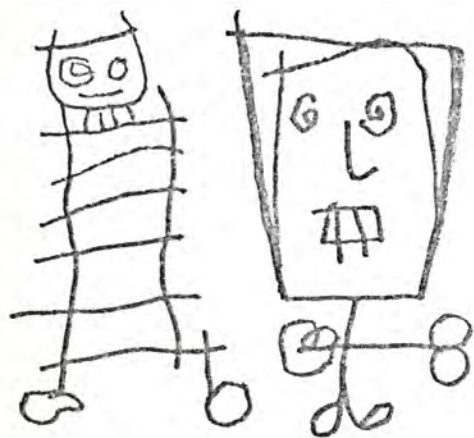
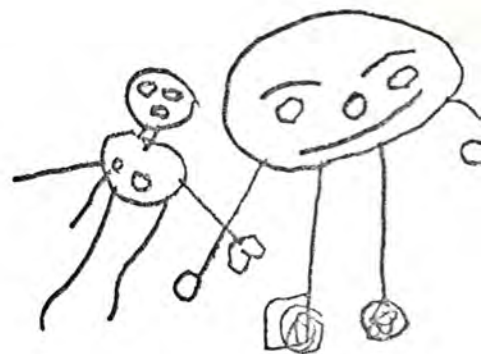
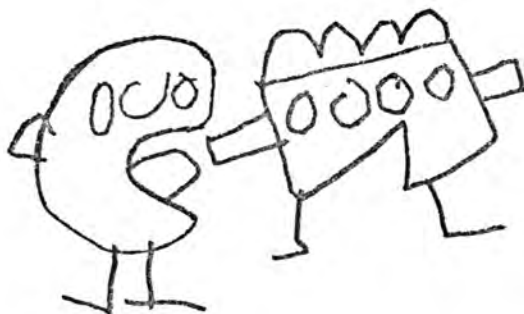


II,66 DOUBLE TORSO, NO NECK can be seen as sexless figures or can have male or female implications.

4

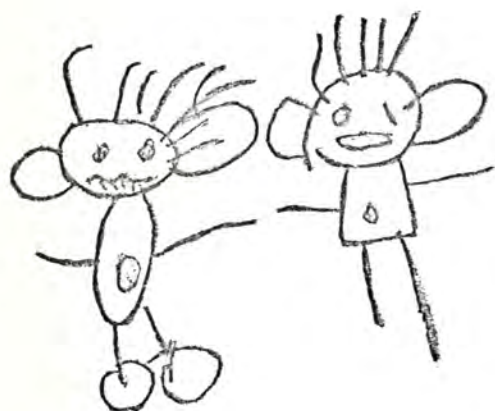
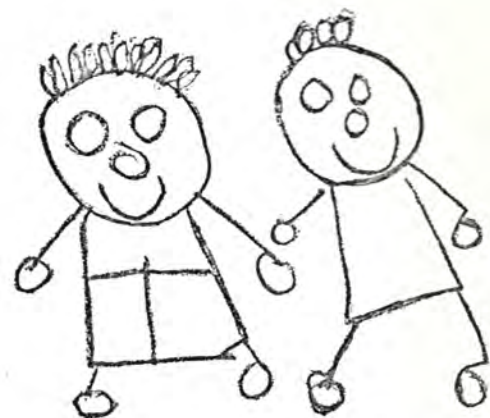


II,67 PAIRS, DIFFERENT usually show pleasing outline for each one
and the two combined being pleasing shapes.



II,68 PAIRS, SIMILAR are commonly made, each one and the two combined being pleasing shapes.

4



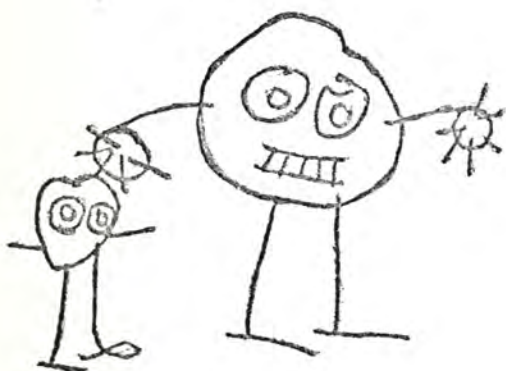
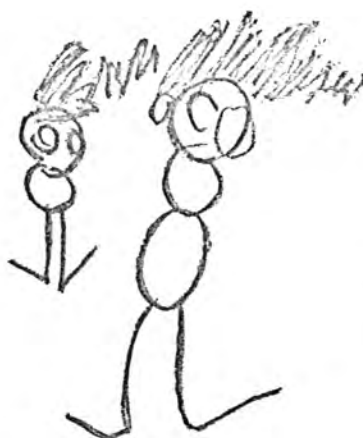
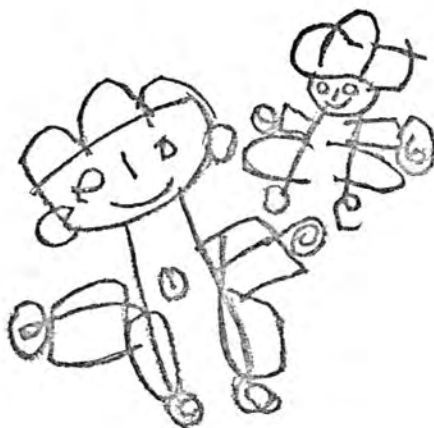
II, 69 PAIRS, MALE AND FEMALE are figures that show skirts and long hair on females, trousers or no clothing on males, and no hair, or less hair than the female.

4



II,70 PAIRS, BIG AND LITTLE, can differ or be similar, except for size.

4





II,71 RIGHT-LEFT BALANCE is a basic visual consideration in child art. These examples have classic balance.



Chapter III

HUMANS DRAWN AT AGES FOUR AND FIVE

This chapter shows more varieties of Humans made at ages four and five years. Age level work is not reliably measured by the calendar because once a gestalt is learned it may be used again and again, as long as the child draws, or quickly abandoned. It might be legitimate to say that some of the work here shown is "advanced" for age four, but not for age five. Actually, no precise methods exist for judging a single work as poor or excellent for age level performance. Children at any age can enjoy making simpler versions of Humans they made at a much earlier age. Far from trying to establish some age level norms for the drawing of Humans, this book gives enough evidence to indicate that setting such norms cannot be done if one takes into account all the actual work done at any one age level. As the story unfolds, the Human becomes more complex but never do they fit the neatly formed ideas of adults who attempt to use the Draw-a-Man test to measure general intelligence.

III,1 NON-STICKMAN. The Stickman of classic adult art has a head and a one line torso to which an inverted V is attached for legs, and arms are attached to the torso. The figures here shown are child art originals in which an upright cross and circle are combined. 4-5



III, 2 A GREEK CROSS TORSO may be a single line or an outlined cross. The upper section of the Cross can be considered a neck, the side sections as arms, and the lower section as torso. 4-5





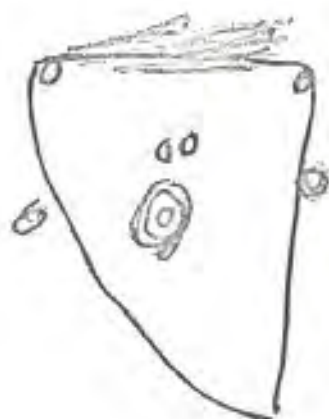
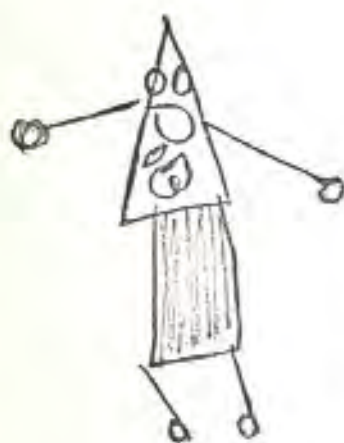
III, 3 PHALLIC MARKINGS are loops between the legs that have nothing to do with implied shapes of the whole. As placed in these drawings adults have seen them as having phallic pictorial meaning. When similar markings are placed under a head they have been called "neckties"

III,4 ARMS FROM NECK ABOVE A SINGLE AREA TORSO appear at age four and show arms attached to the neck.



III,5 TRIANGLE HEADS are not common unless flat-top heads are viewed as triangles.

4-5



III,6 ARMLESS HUMANS WITH LEGS AND EARS are Humans which have ears attached to the head at the arm sites of first Humans.

4-5



III,7 HUMANOID FIGURES have some characteristics of classic Humans. They are infrequently made, being a one time occurrence not repeated over and over as are classic child art Humans.

4-5



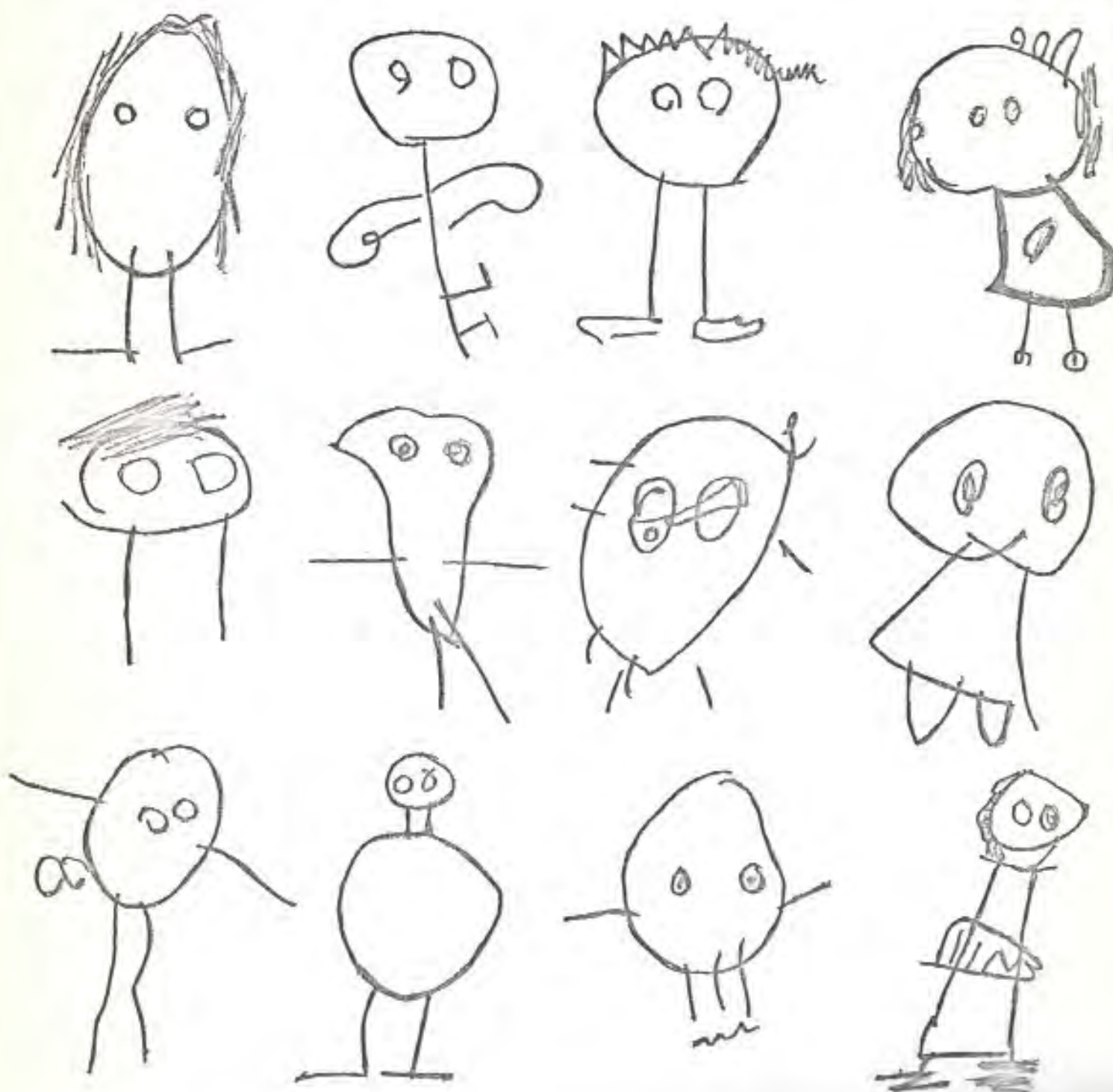
III,8 HUMANOID FIGURES. The implied outlined shapes of all the figures are esthetically pleasing.

4-5



III,9 EYES ONLY ON FACE. Eyes alone can make the face if other Human features are present.

4-5



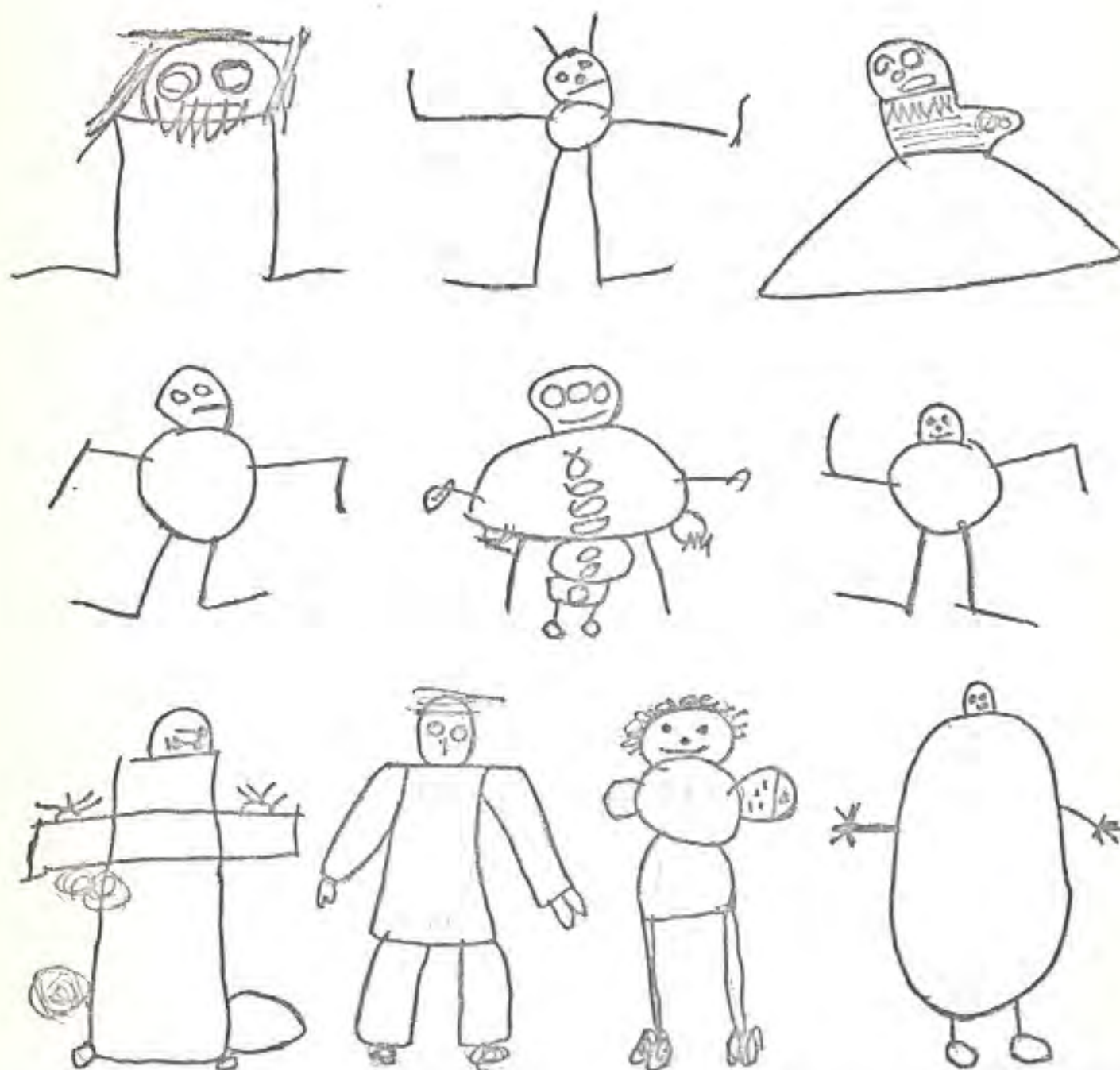
III, 10 SUN RAY TORSO is uncommon. The drawings are not incompleted
Sun Humans.

4-5



III,11 LOOP HEADS are attached above the torso. They are not too common. Loop Heads and Sunken Heads are used for drawing Animals at ages five and six.

4-5



III, 12 LADDER CROSS TORSO is often shown in books on child art, yet they are not abundant as formulas.

4-5



III,13 PLATFORM TORSO is commonplace and certainly is made to give overall implied triangle and arch shapes.

4-5



III, 14 LEGLESS HUMANS WITH TORSO AND ARMS are also commonplace. When made by five-year-olds they can be under-rated unless their implied outlines are appreciated by adults.

4-5



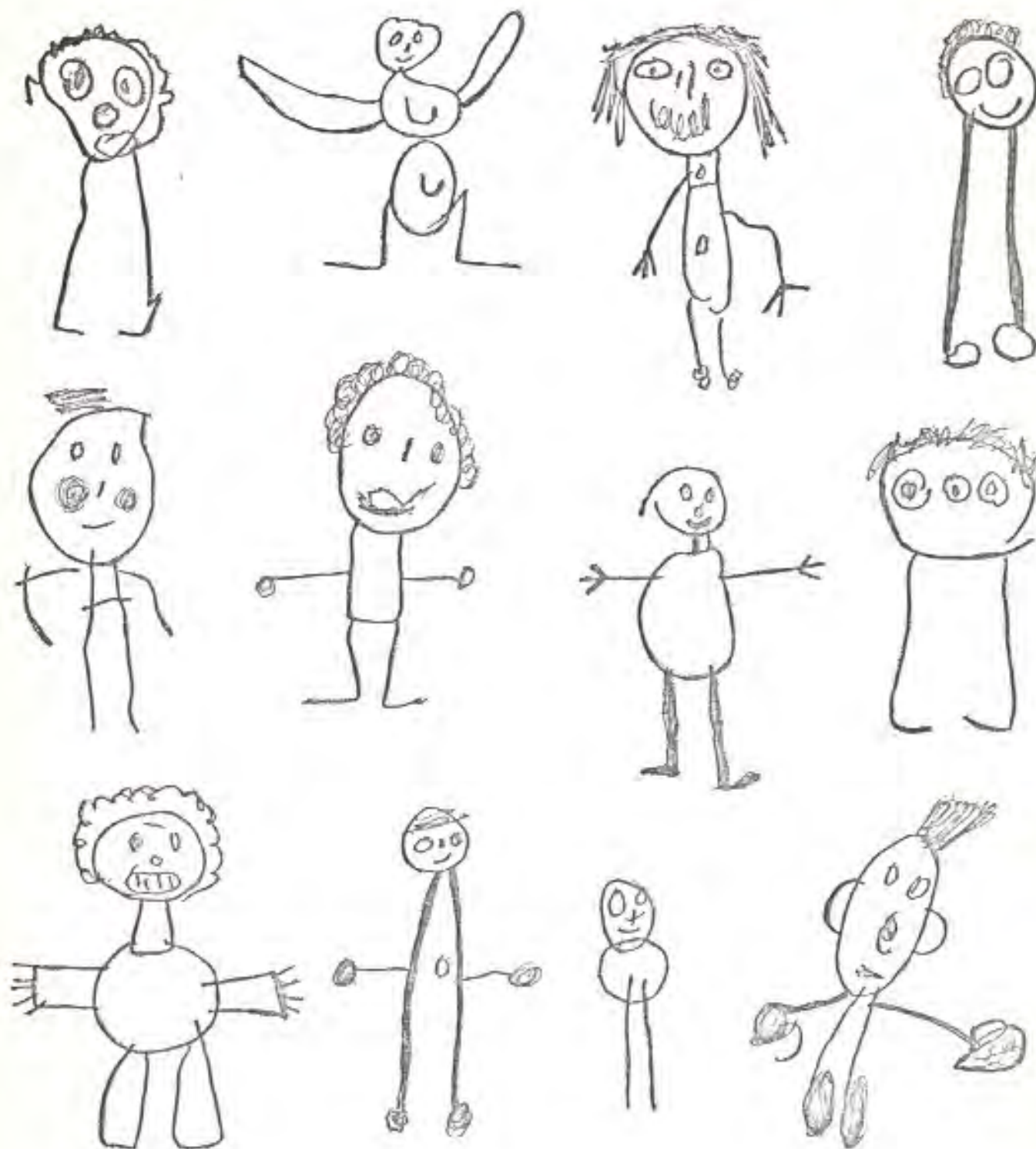
III, 15 HAIR BY SCRIBBLES 6, 7, 8, 9. Many scribbles are used for Hair.
Their use can give a dramatic or conventional depiction of hair.

4-5



III, 16 SEXLESS HUMANS are those not having female or male clothing to match short hair for males, longer hair for females. (Note: most of the drawings in this book were made in America before 1968.)

4-5



III, 17 LEGLESS HUMANS WITH ARMS FROM TORSO OR NECK give evidence that young children do not draw humans as they see living human beings.

4-



III,18 ARMS AND EARS FROM THE HEAD persist up to age six, either because the child is concerned purely with overall effects or because non-experience in drawing at an earlier age must be lived through at a later one in order to follow dictates of the esthetic eye. 4-5



Chapter IV

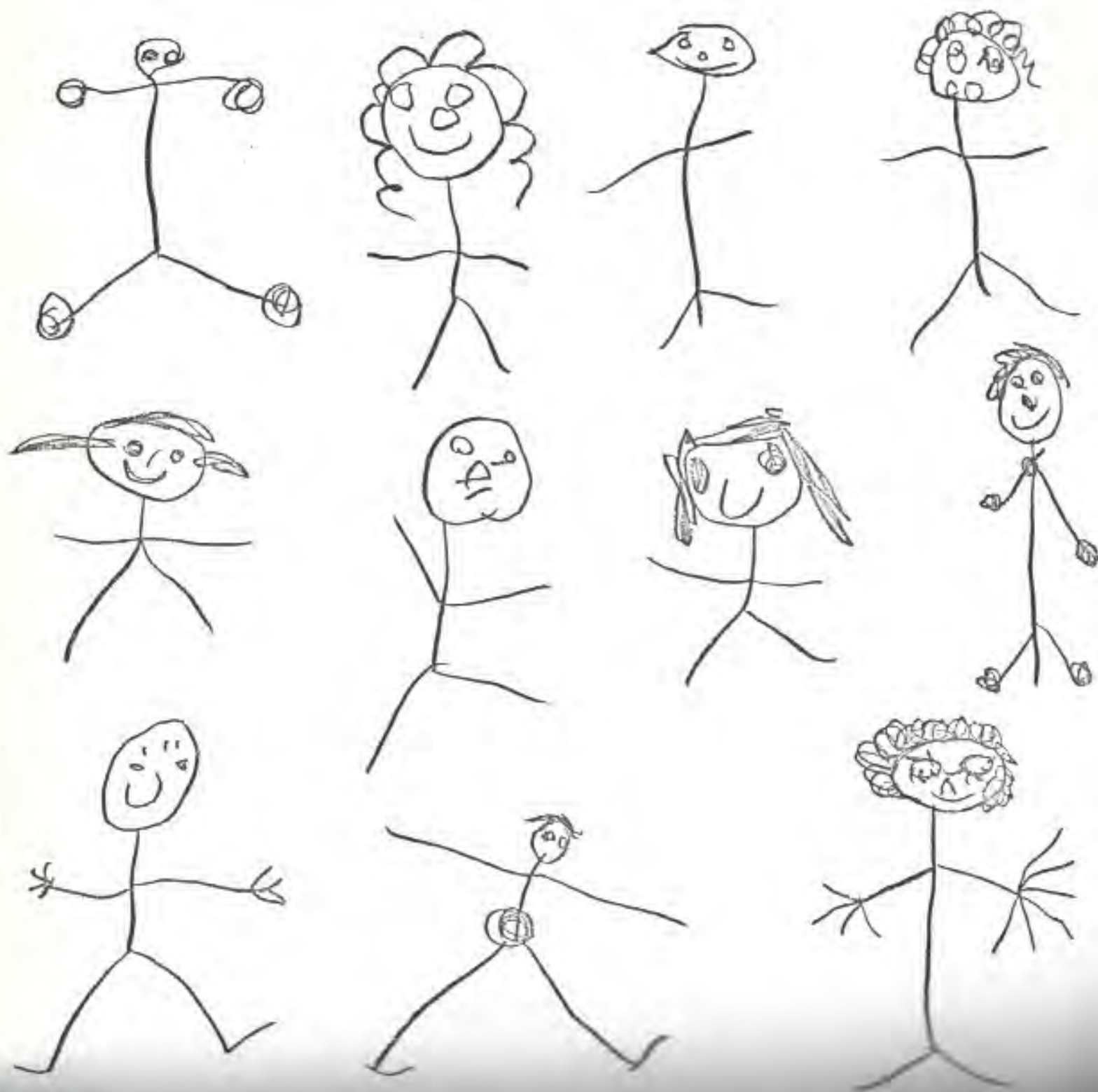
HUMANS DRAWN AT AGE FIVE

Drawings are to be understood by their impact in the viewer's mind. Since viewer's minds have some preconceived ways of looking, it will be helpful to read the captions first before trying to make sense out of each drawing on the page. There is little value in adding mere words to these captions. A Mandaloid Human is one that fits well into a crossed circle. The differentiation of male and female figures by dress and hair is not invalidated by the current style of long hair and beards for men. Women's hair is still longer, and beards are never drawn by children. Though women now wear slacks, men do not wear skirts.

The fact is that the young child is not influenced by current styles when drawing Humans. The hair length and torso-leg construction are determined by esthetic requirements. Whether the child calls the figure a boy or a girl, a man or a woman, most of them give fragile evidence of solid sex characteristics. Adults who try to find out what actual person the child is trying to draw make a big error in communication. The safest response of adults is always to admire for the how and never try to find out the who or what in art. Once children learn that they do not have to explain their art to adults, they seldom do so. They always want approval, and can always get it from me, because I know that if I am willing to take the time to study it, I will learn something.

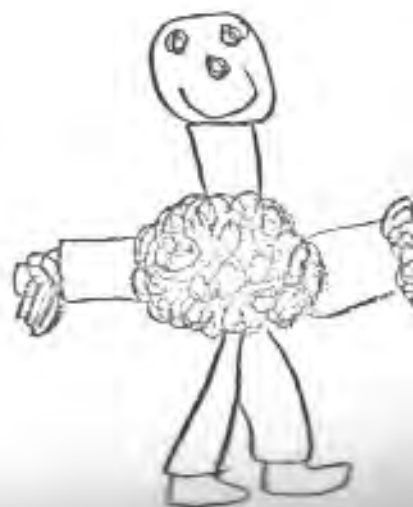
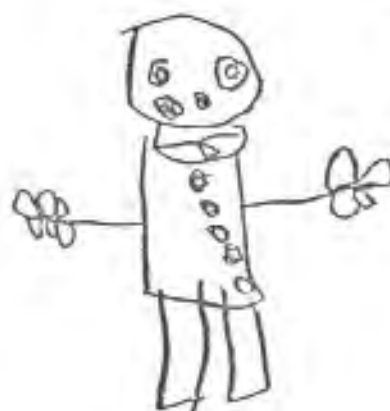
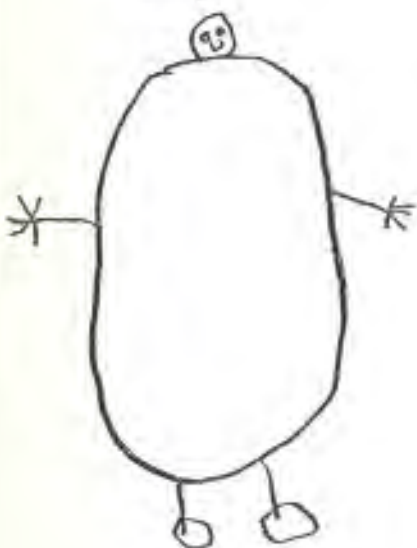
IV,1 STICKMAN in classic form is seldom drawn at age five. It is not a first Human nor a favorite one, as many adults think. It probably is a formula learned from others in the culture, because adults make great use of it, and it is easy to copy.

5



IV,2 MANDALOID HUMAN means that it fits neatly into a crossed circle.
It is seen in the earliest work of children, where head-top
markings complete the crossing effect of the arms and legs.

5

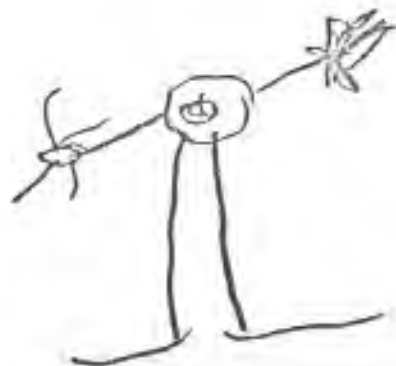
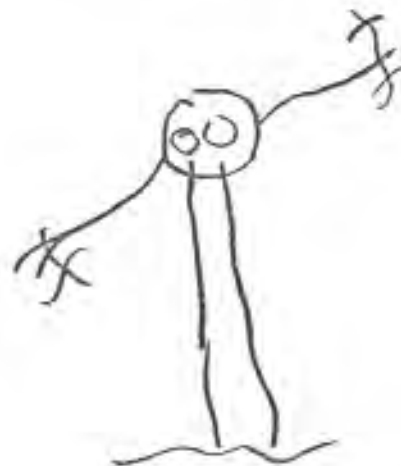


~~4~~
3 MANDALOID HUMANS persist through age six.



IV,4 RADIAL ARMS AND LEGS FROM HEAD also persist through age six.

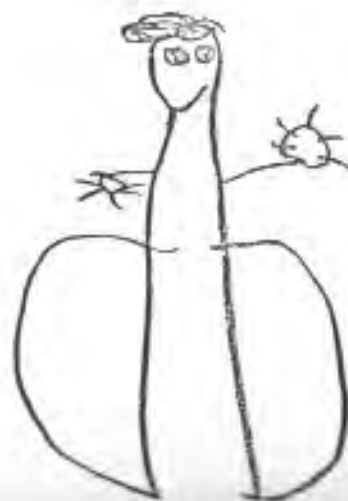


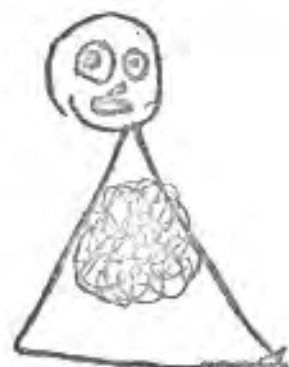
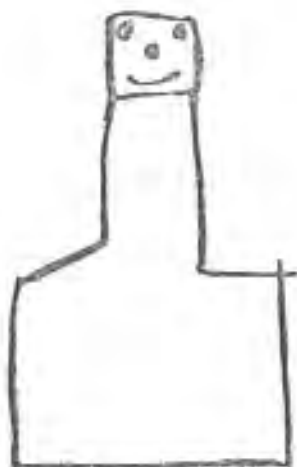


IV,6 ARMS FROM THE HEAD usually are placed at the ear sites but they can be as low as the neck line.

5







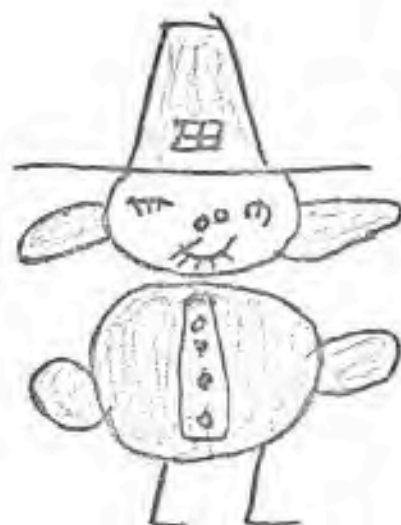
IV,9 HANDS AND FEET DIFFERENT does not mean their portrayal is based on observation of anatomy.



IV,10 HANDS AND FEET DIFFERENT result from the need to make them in size and shape to achieve visual interest in detail and good overall shape.







IV, 12 HEAD-TORSO BALANCE for size often upsets adults. The top-bottom balance thus achieved is visually satisfying.

IV, 13 HEAD AND TORSO WITH ARMS FROM HEAD. The presence of a torso does not keep a child from attaching arms to the head, if esthetic requirements call for such placing.



IV,14 SUN HANDS AND FEET are favorites for a long time, and are drawn because they are favorite esthetic units in child art.



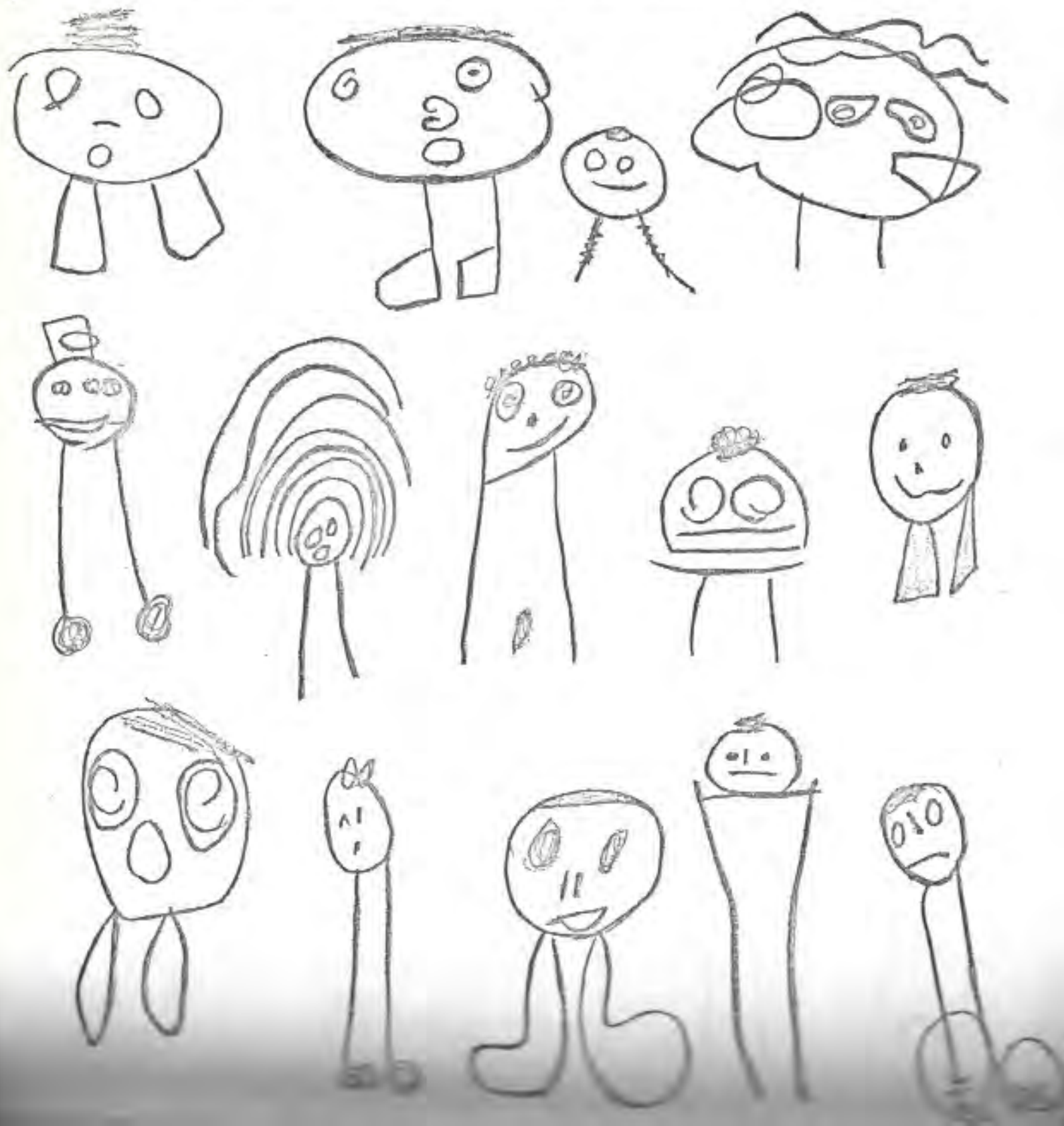
17,15 FINGERS, derivative from Sun Hands, do not require the showing of hand palms.

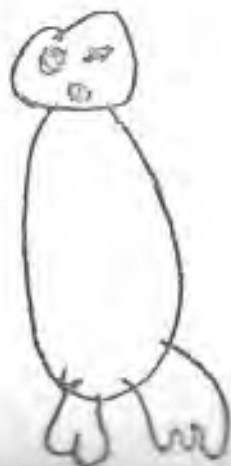
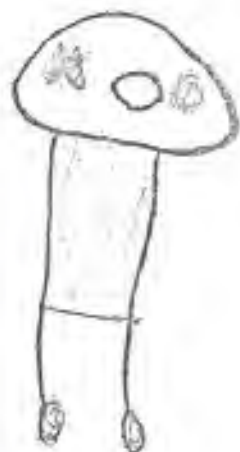




IV,10 LEGLESS AND FOOTLESS HUMANS have implied outlines that get, the child's approval, if not the adult's.

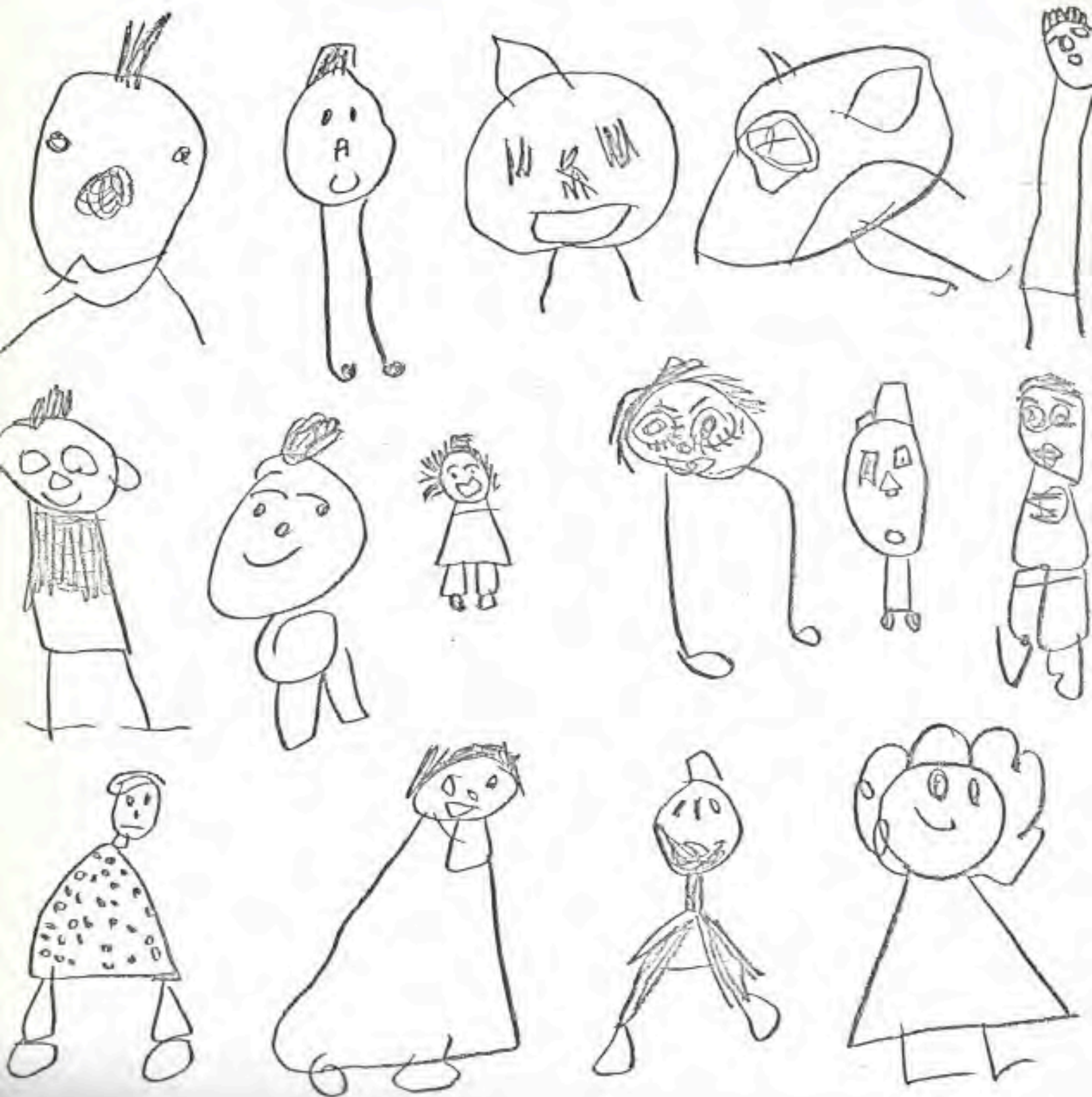
IV, 17 ARMLESS HUMANS WITH LEGS AND NO TORSO is a simplified version, more interesting than a Stickman, but not approved by adults, who prefer the classic Stickman for simplification.





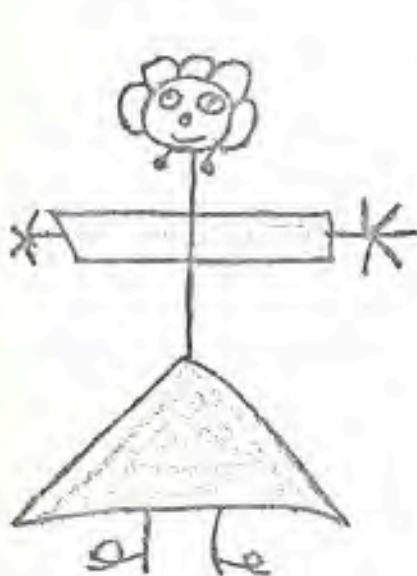
IV,19 ARMLESS HUMANS WITH HEAD-TOP MARKINGS have the effect of heightening the figure. They constitute one more variation children devise.

5



IV,20 RIGHT-LEFT BALANCE predominates in child art Humans. These classic examples are shown to call attention to this aspect of child art which should not be overlooked.

5



IV, 21 ARMS AT CHIN-LINE ON NECKLESS HUMANS. This is the site at which arms are often connected at this age.

5



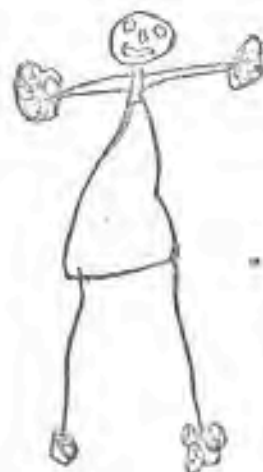
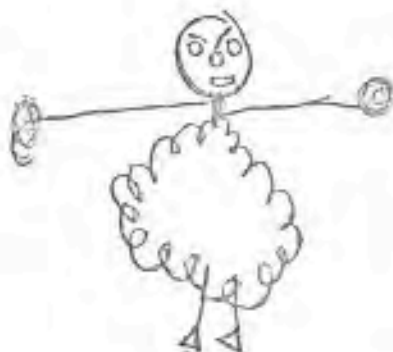
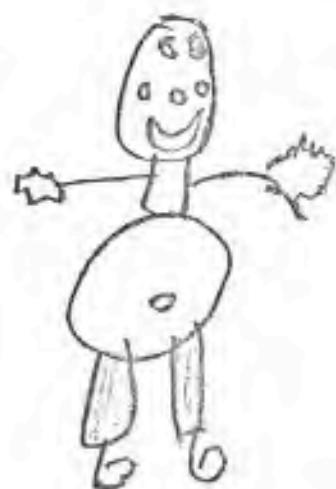
IV, 22 ARMS AT CHIN-LINE ON NECKLESS HUMANS WITH NO SHOULDERS give evidence that the ear sites have been abandoned for arm placement, but the drawing of necks is not yet well developed.





IV, 24 ARMS FROM NECK ABOVE SINGLE AREA TORSOS are commonplace and esthetically successful.

5



IV, 25 ARMS FROM NECK ABOVE SINGLE AREA TORSOS can cause some necks to be viewed as upper torso construction, but this would mean a neckless Human. A full-blown Human has neck, upper and lower torso.



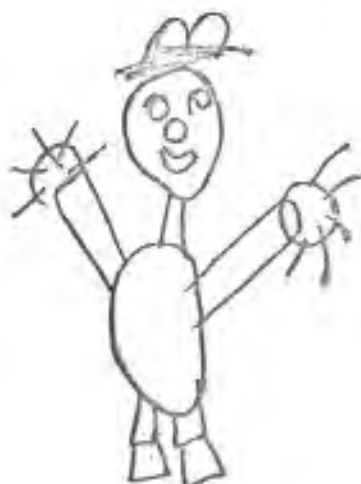
IV,26 ONE ARM HUMANS may be an incompleted drawing or an effort to draw a profile figure, or simply be another variation adequate for satisfaction with the overall outline.

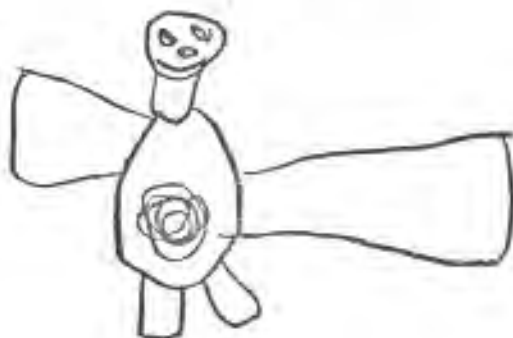
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IV, 27 UPLIFTED ARMS can sometimes contribute to an implied oval diagonal cross image. They also frame and call attention to the head. They stress right-left balance.

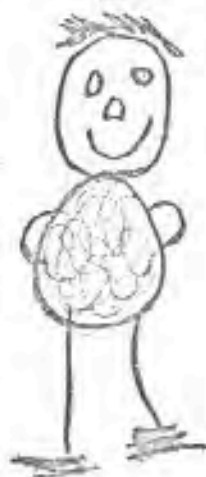
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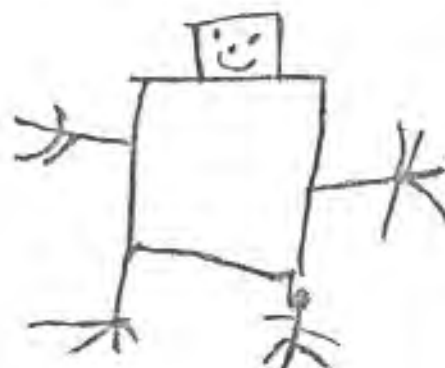
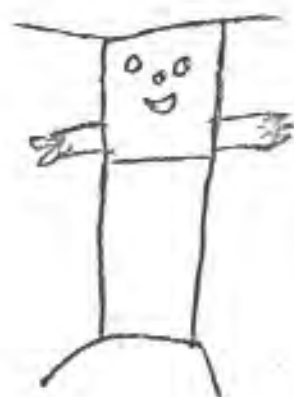
IV, 29 STUB ARMS appear at age five and continue thereafter. They call full attention to and complete the head as an implied shape.

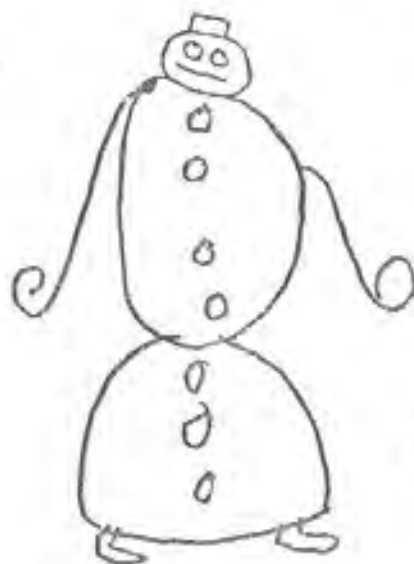
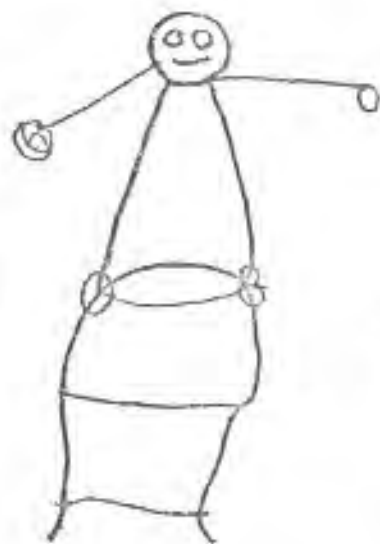
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IV,34 TINY HEADS usually imply triangular overall shape. They are common for as long as children are allowed to draw freely.

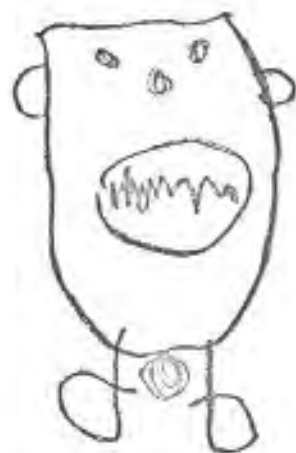
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IV,35 BIG HEADS have no personal psychological significance. They are constructions calling for small bodies to achieve the desired overall shaping.

5





IV,37 HOUR-GLASS TORSO is one where two triangles resulting from a diagonal cross give upper and lower torso effects and also a "waistline".

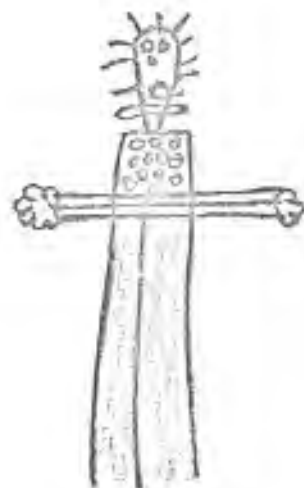


IV,38 HOUR-GLASS HUMANS, with or without hair, hands, or feet is a dramatic variation in pictorializing.



IV,39 LATIN CROSS PROPORTIONS are not attempts to produce adult figures or super-men. They are impressive because this cross is.

5



IV, 40 OUTLINED BODY evidences visual memory and drawing skill based on much previous work. The results look a little bare, but are a good record of drawing achievement.

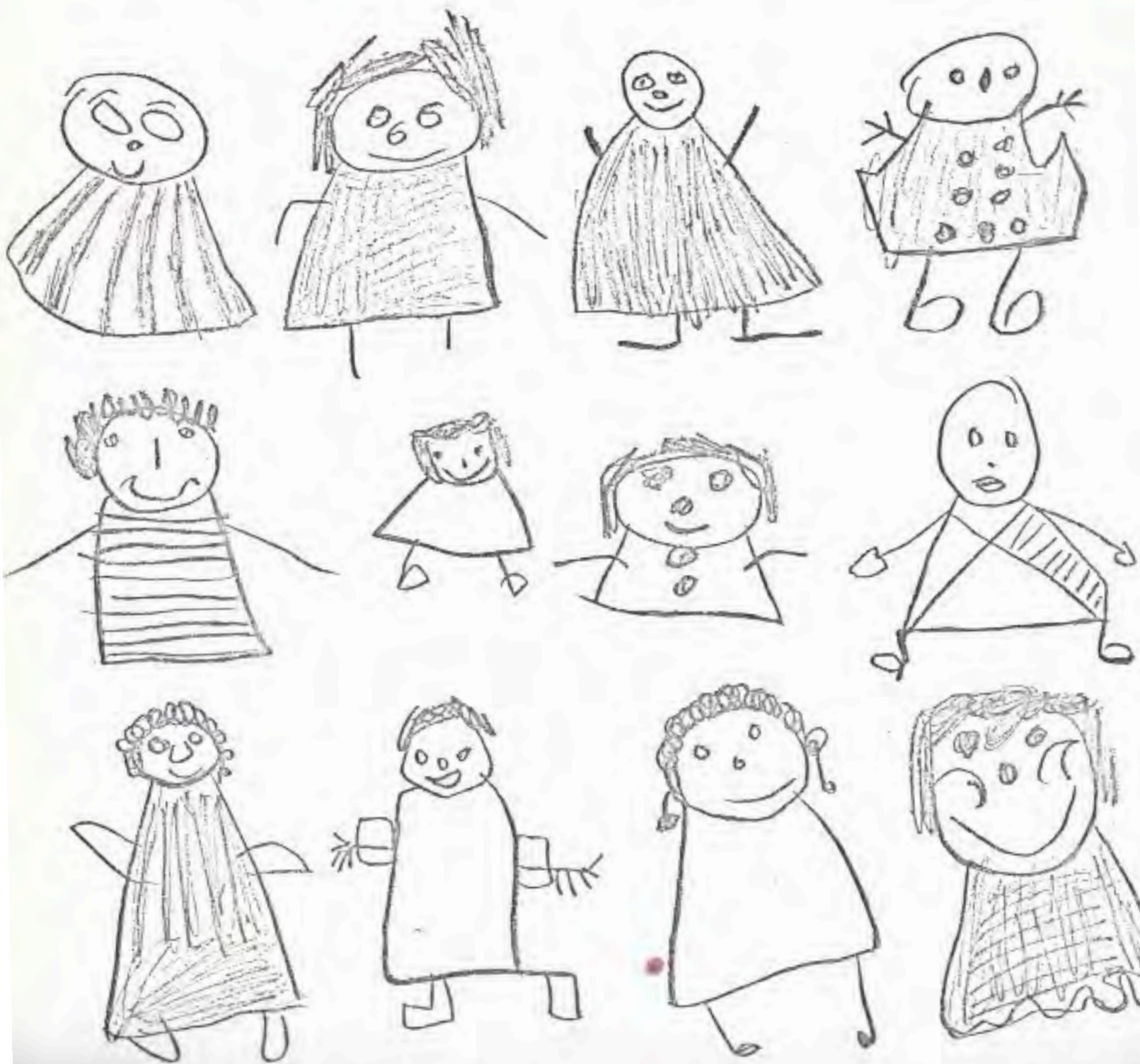


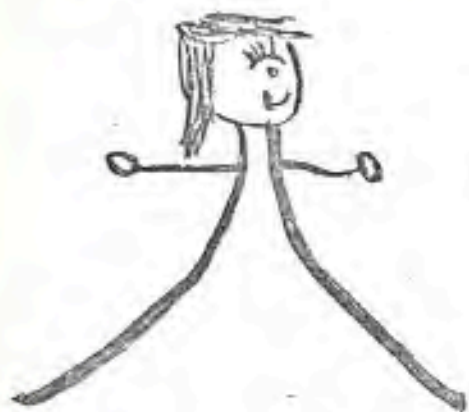
IV, 41 SUNKEN HEADS result when the torso lines fall from the head's cheeks rather than from a neck-line. This Human figure can suggest an Animal. 5



IV, 42 BABY NECK HUMANS are figures that can be seen as "baby" rather than "animal" in clothing.

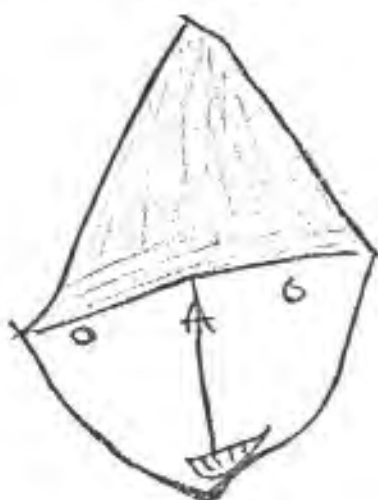
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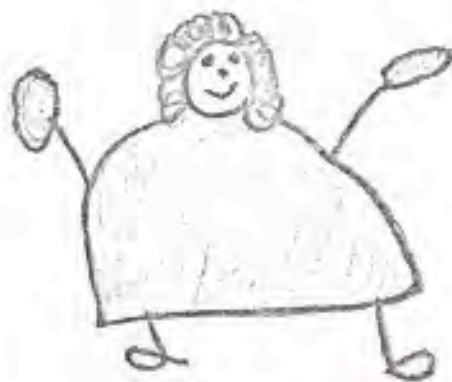


IV,44 HATS are head-top markings that may or may not look like hat garments people wear. They allow children to continue decorating head-tops, which they did on first made Humans.

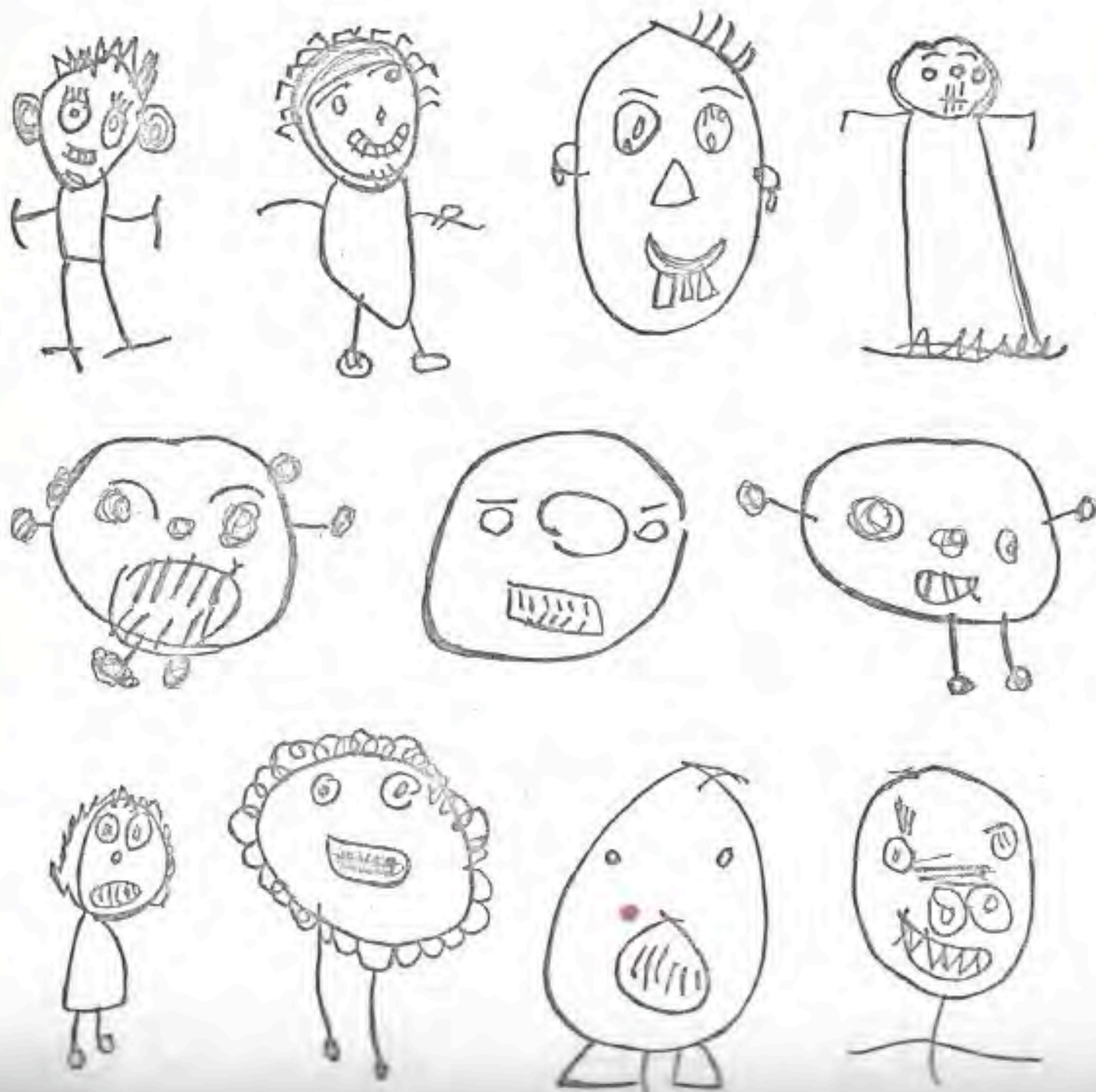




IV, 46 FIVE-POINT HUMANS can be described as having head, arm, and leg placement to be equal distance from each other on the implied outline on the figure.



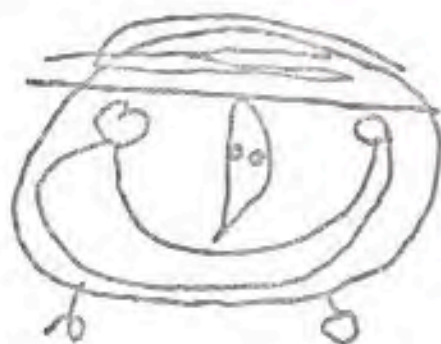
IV,47 TEETH are sometimes drawn at age five but most Human drawings still lack teeth at this age.



IV, 48 SEXLESS HUMANS are ones that would not qualify for much of a score on "draw-a-man", "draw-a-woman", or "draw-yourself" requests. It is obvious to the reader by now that child artists do not copy live models.

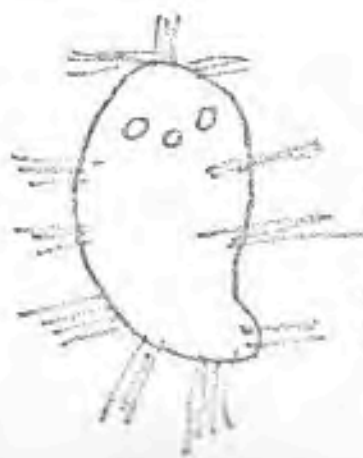
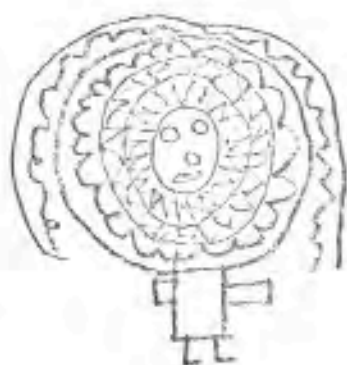
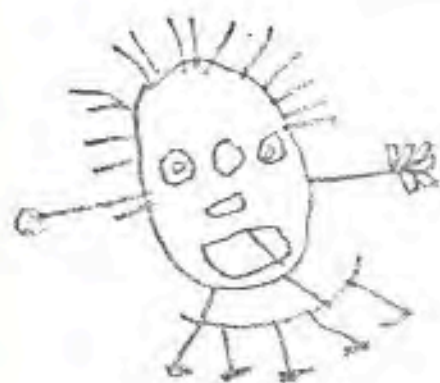
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IV,51 SUN HUMANIDS is a name for figures that combine Sun and Human formulas into creatures that either delight or alarm adults.



IV, 52 FEET IN OPPOSITE DIRECTION simply means that good overall implied outline requires them to be so.

5











IV, 57 FEMALE CLOTHING is defined as the garment we call a dress, with no trousers showing. Regardless of how males and females actually dress today, in child art males have trousers, females have dresses.





IV, 59 MALES that are hairless may be identified by trousers, or "man's hat", and a lack of female's clothing.



IV,60 LOOP DECORATED HUMANS are purely artistic treasures.





IV, 61 PAIRS, MALE AND FEMALE, reflect children's awareness of the different formulas used to portray sex. The ability to combine two figures into good implied outline, both individually and in combination, is well developed at age five only for children having previously done much drawing.

IV,62 PAIRS, MALE and FEMALE, show that hair and dress differ somewhat.

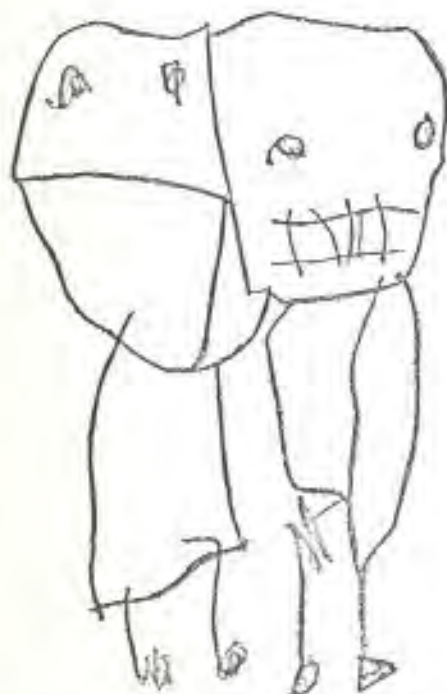
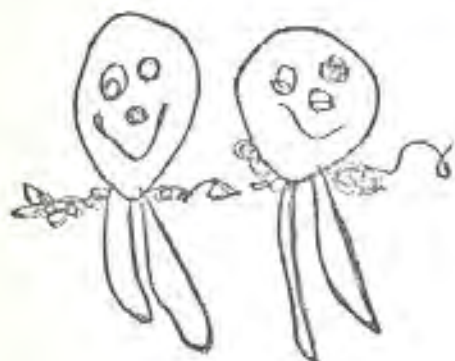


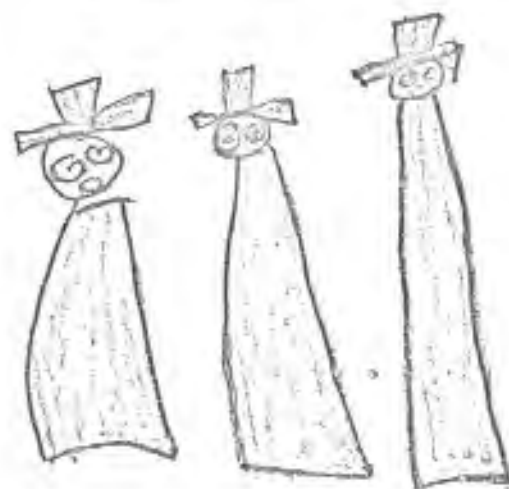
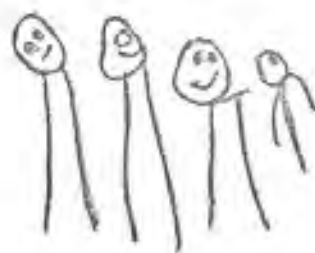
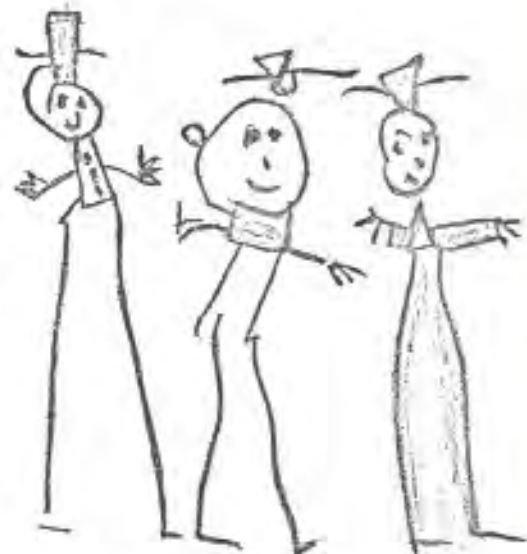
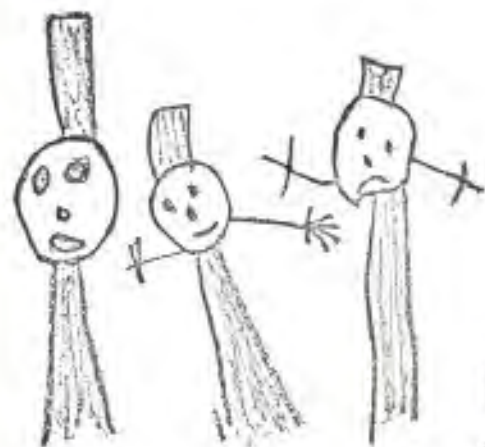
IV,63 PAIRS, DIFFERENT, can be figures that would get similar or different rating scores on "draw-a-man" tests.

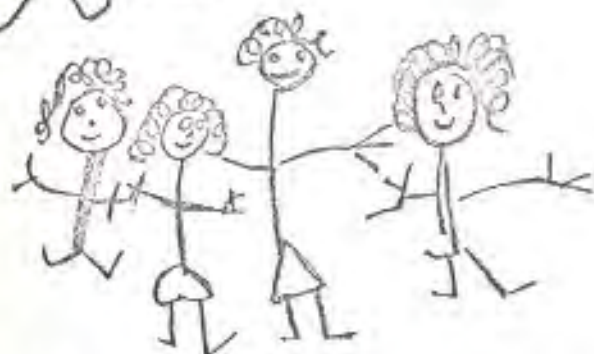
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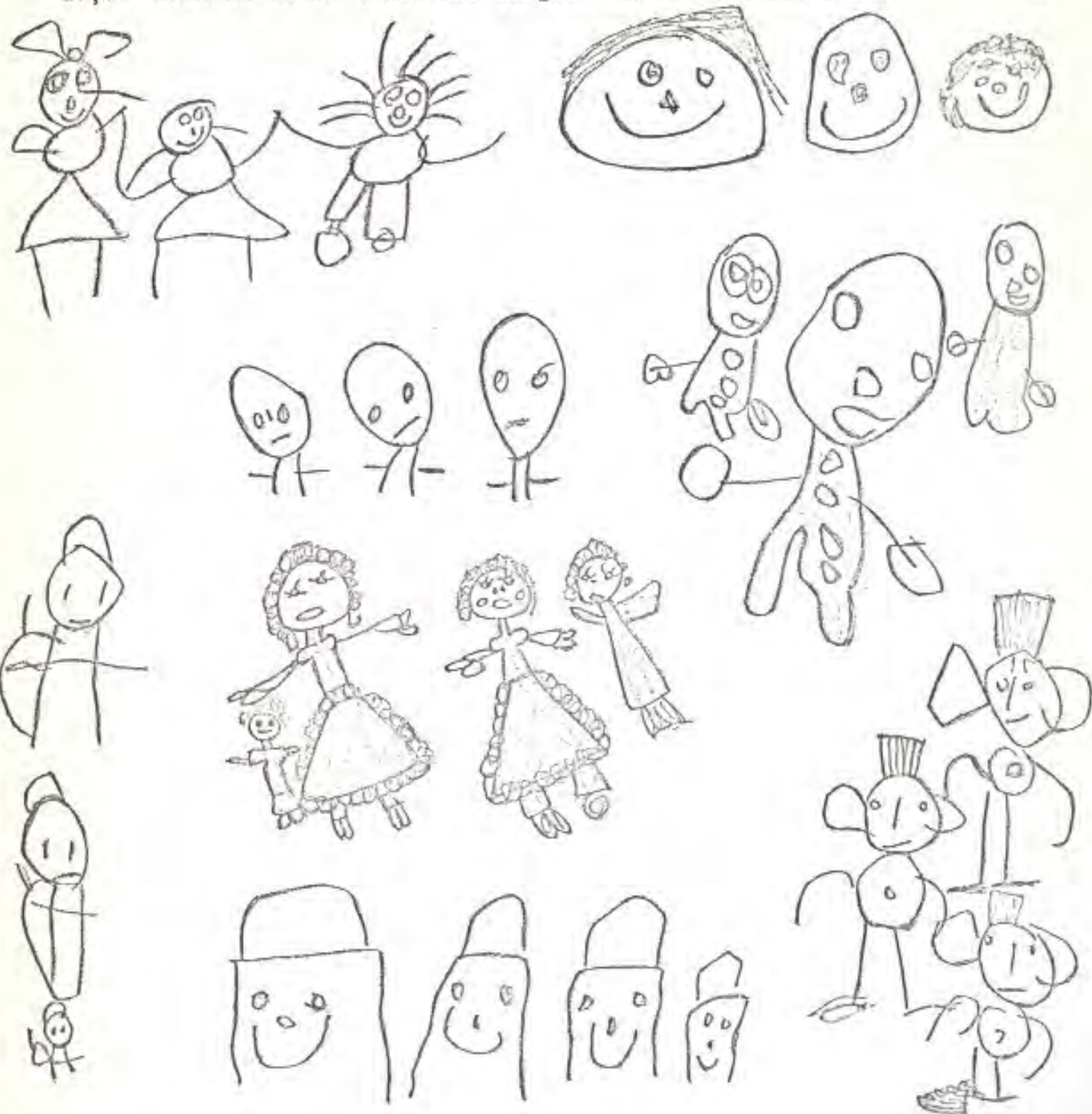


IV,64 PAIRS, SIMILAR, would get similar ratings on "draw-a-man" tests. 5
Note how pairs combine well for pleasing overall shape.











IV, 69 DRAW-A-MAN. Pairs of Humans made by public school children who were asked to "draw-a-man" every day for one week. Paired drawings from nine children's sets are shown. No two made by each child within one week would get similar scores for intelligence.

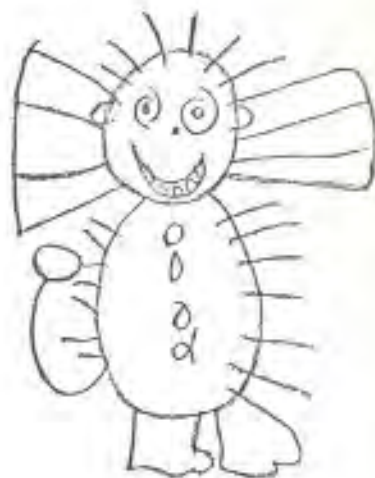
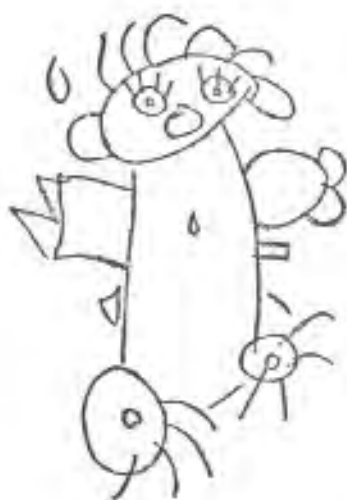
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IV,71 HUMAN OR ANIMAL? That one can see the common denominators in form combinations for Humans and for Animals is due to the mind's flexibility in interpreting the visual data of communication through art.

5







Chapter V

HUMANS DRAWN AT AGES FIVE AND SIX

This chapter has some delightful Humans that still deny the facts of life, by lacking necks, arms, hands, feet, faces and otherwise having defective human anatomy. The work here shown can be that of children who began to draw at age five and who naturally proceeded to draw with awareness of right-left balance, over-all good shaping, and details drawn to complete the whole. Some of this work can also be that of experienced children experimenting with new ideas. I can find no fault with any of it because every drawing has excellent over-all shaping.

V,1 ARMS FROM TORSO, NO NECK. Child art reaches its peak at ages five and six, after which time adults have been able to convince most children that work like this is immature and not "good".

5-6



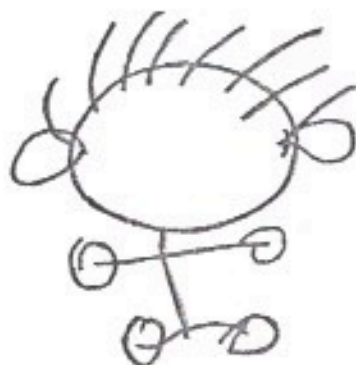
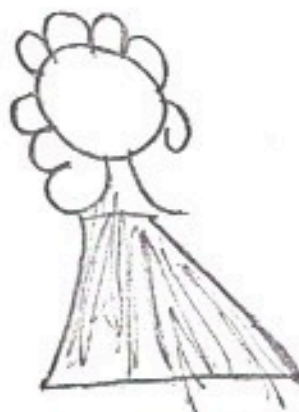
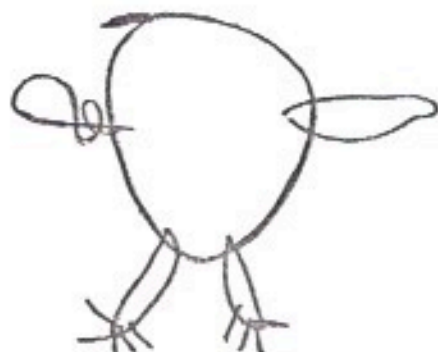
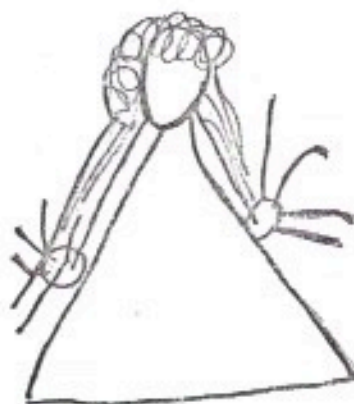
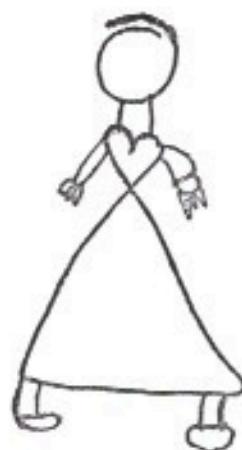
V,2 HANDLESS AND FOOTLESS WITH ARMS AND LEGS. The omission of hands and feet is intentional because none are needed for the children's visual enjoyment of their work.

5-6



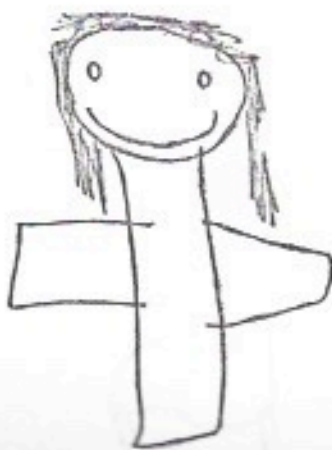
V,3 FACELESS HUMANS may be incompleted drawings, or a variation giving visual delight.

5-6



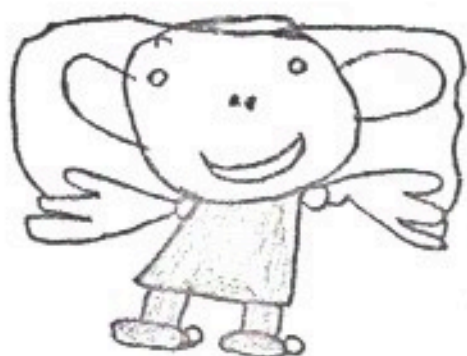
V,4 GREEK CROSS TORSO is popular because it has sturdy right-left balance.

5-6



V,5 HUMAN INSIDE HUMAN is drawn between the ages four and six. Some could be the result of a mother's pregnancy being in the artist's mind. Free use of the Human gestalt for art compositions occurs throughout early childhood.

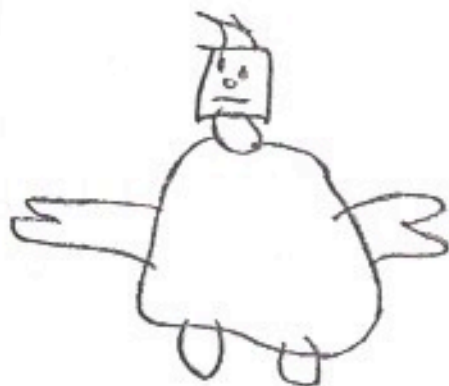
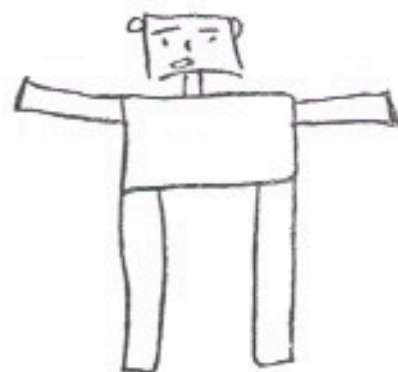




V,6 JUMP-ROPES continue to reveal to the artist's eye the implied shape of the whole drawing.

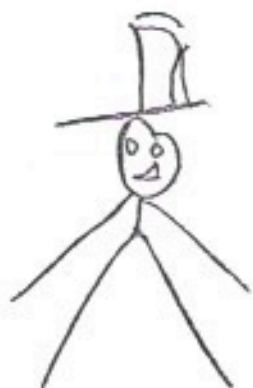
V,7 SQUARE HEADS increase in frequency with age, probably because they are accepted by adults as portrayals of fictional characters, space-men, etc.

5-6



V,8 STICKMAN WITH CLOTHING or "transparent clothing" in the language of psychology.

5-6

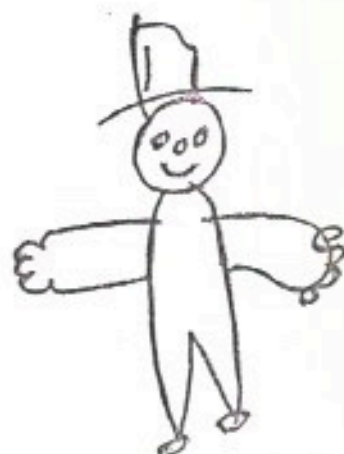
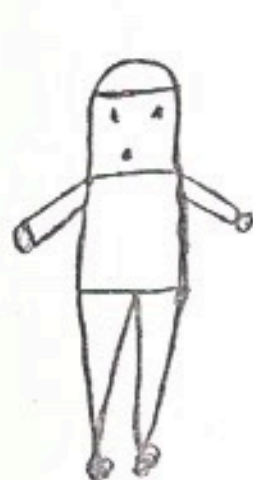




V9 TRANSPARENT CLOTHING can be seen on figures with or without Stickman construction.

V,10 TRAINGLE LEGS are commonplace. They add variety to visual effects to enjoy.

5-6



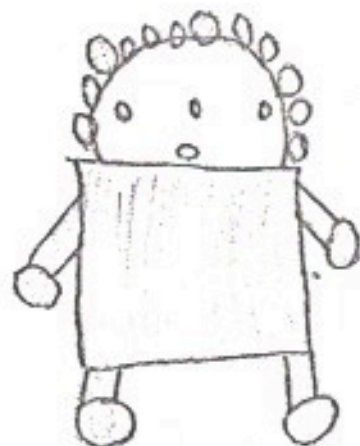
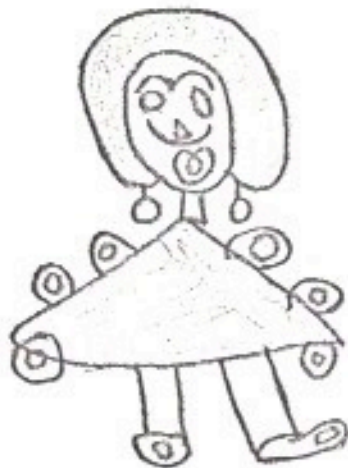
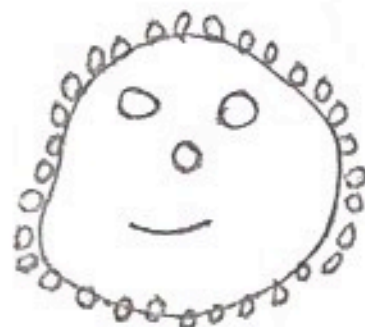
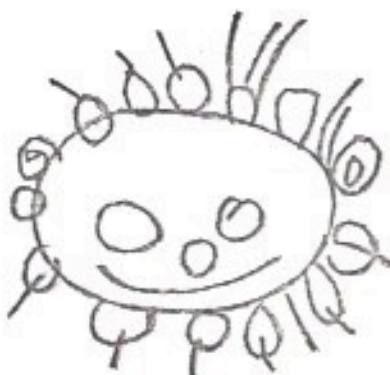
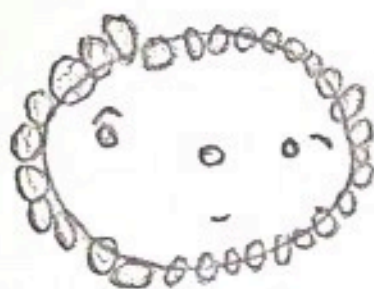
V,11 HUMANS IN ACTION is a title used to make these drawings more acceptable to adults unable to think in terms of implied outlines.

5-



V,12 CIRCULAR DECORATED HUMANS are universally used by all artists of all ages and in all times. Thier earliest use is at age three.

5-6



V,13 MAGIC MARKER WORK is done with the felt-tip pens, a favorite medium of children. Whatever the medium the gestalts the mind enjoys will be produced by spontaneous use of eye, hand and brain.

5-6



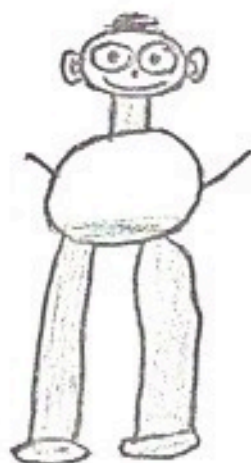
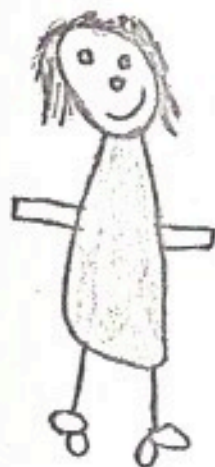
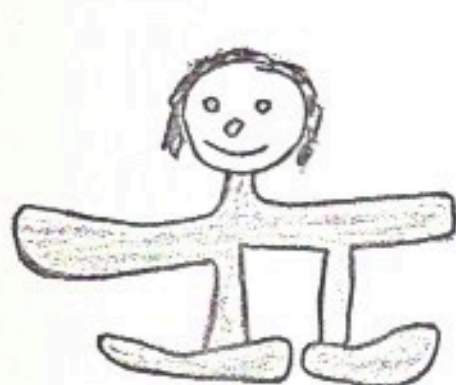
V,14 UPLIFTED ARMS are drawn by all children. They imply the diagonal cross and whatever else viewers' minds project onto them.

5.6



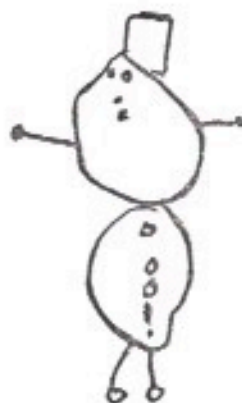
V,15 HANDLESS HUMANS WITH ARMS, LEGS AND FEET are ones that need no hands to complete an esthetic whole.

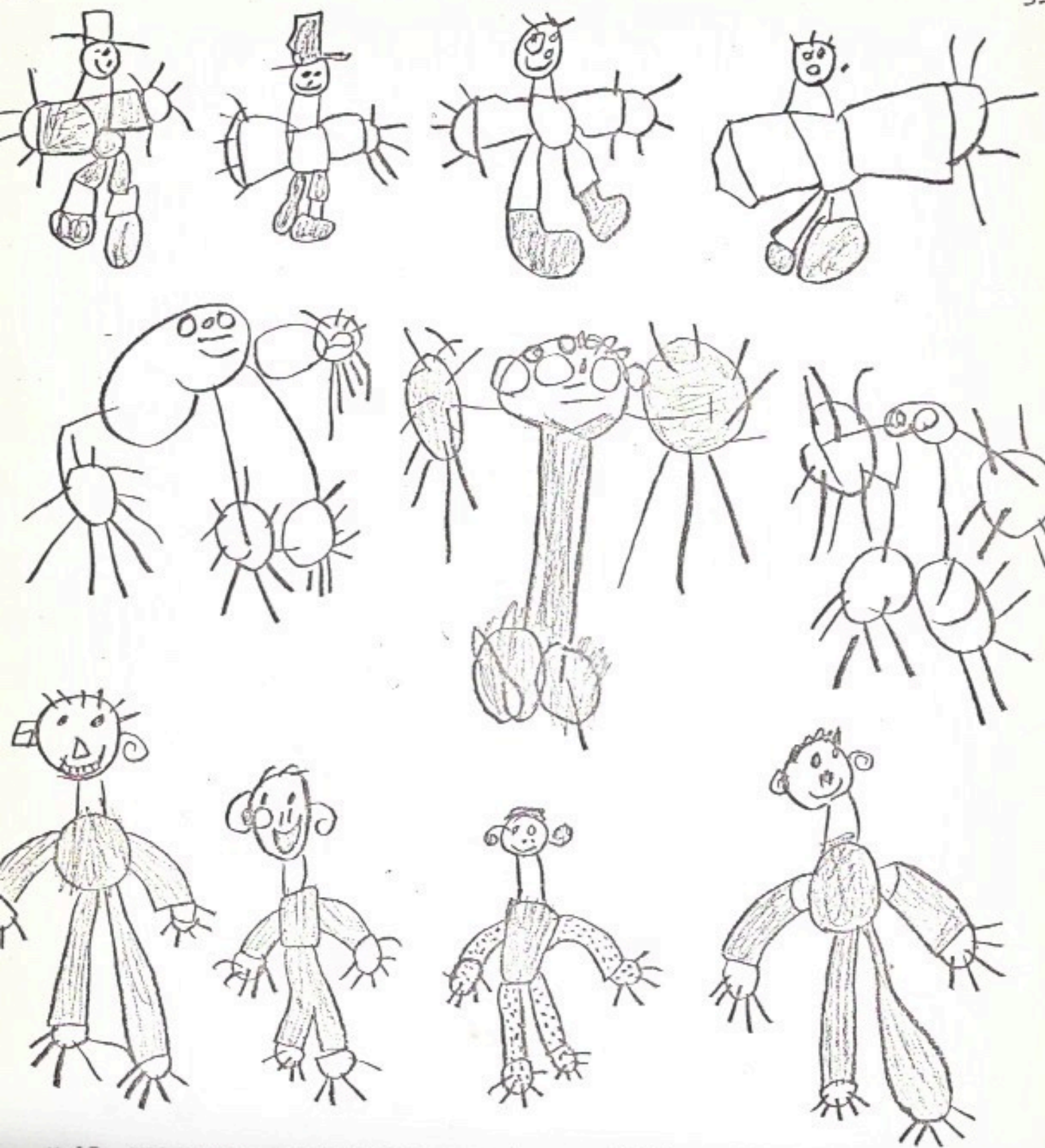
5-6



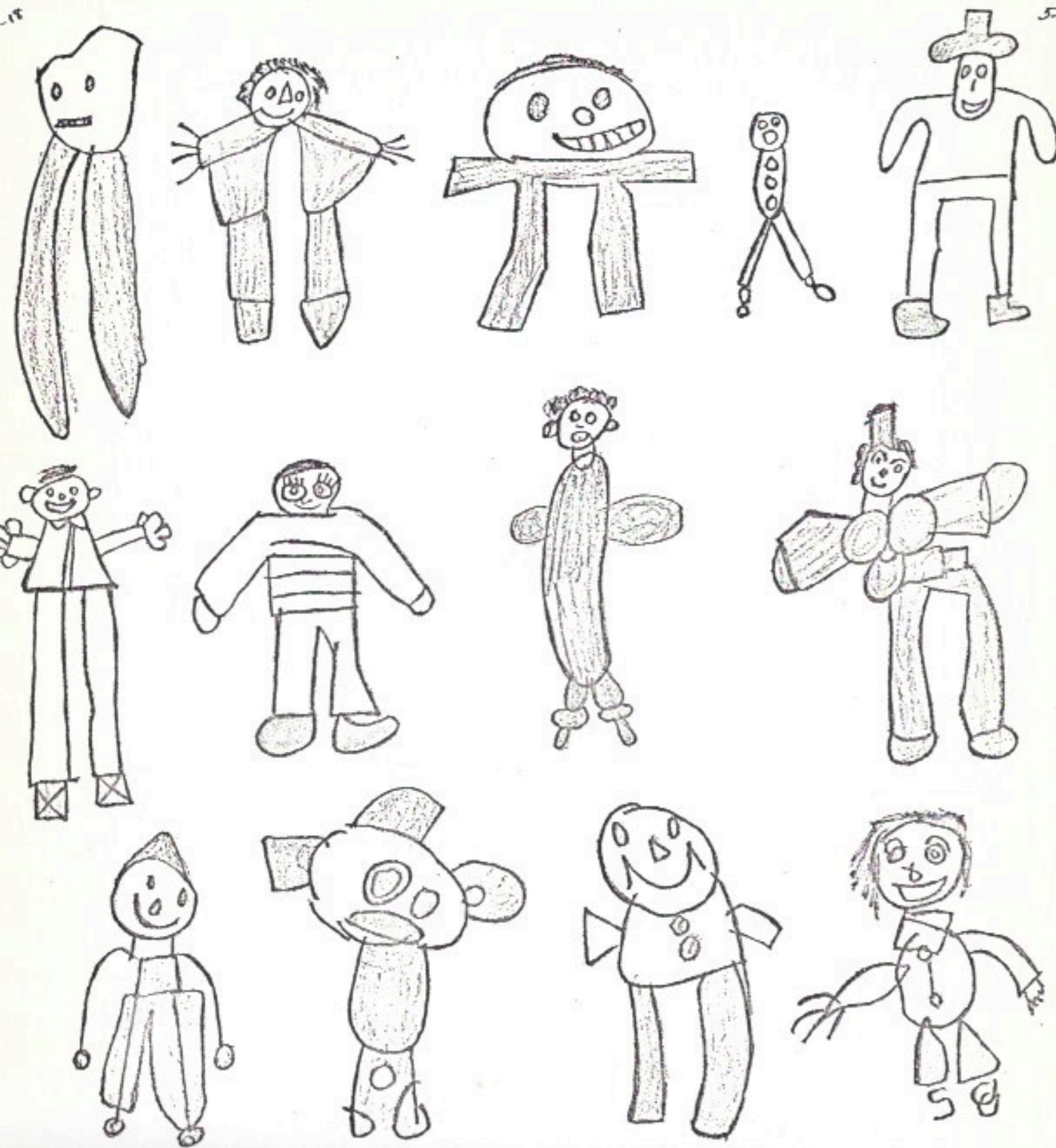
V,16 SNOWMAN is made up of circle combinations that children naturally use for Humans. Adults accept them with this label, and they are more likely to be approved by school teachers if so labeled.

5-6





V,17 SUN HANDS. Each row represents one child's work in one week in response to the teacher's request to "draw-a-man."



V,18 CROTCH LINES vary according to the child's artistic vision of the moment.

Chapter VI

HUMANS DRAWN AT AGE SIX

Again let it be said that these works must speak for themselves. I wish living human beings were as pleasing to the eye as these drawings are to adults who enjoy child art. We know that the children enjoyed making them and looking at them. Also while they were drawing them they were giving their elders no trouble because their minds were so absorbed in non-conflictive self initiated educative activity. I am sure they were also learning more about form and form relationships while making these drawings than they were from watching a favorite television show.

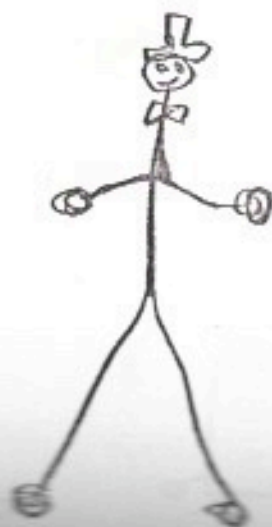
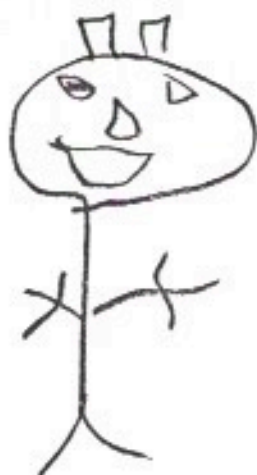
At age six, children who have drawn for two or three years will have developed hand muscle skills that permit details in drawings to be made in small sizes. Also they will have many ideas for adding detail of graphic interest. Memory of feedbacks to the brain of their previously made shapes and implied shapes causes them to repeat many known formulas. At this age miniature drawings are first made because the essential formulas are so well

fixed in mind, and hand muscles can produce the smaller sizes that delight child artists. Six year old work reaches an esthetic high for the gifted child or the one who has simply done a lot of drawing. The two go together. After ages six-seven, comes the decline and fall of spontaneous art for all but a very few. Pressure to succeed in school by absorption of adult's ideas about art as well as other subject matter results in abandoning art. There are always a few whose work is sufficiently approved to keep them going. Much of the art activity in schools is merely busy work.



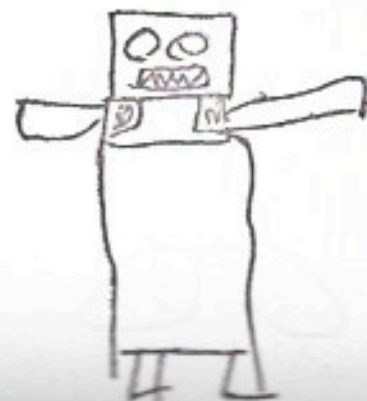
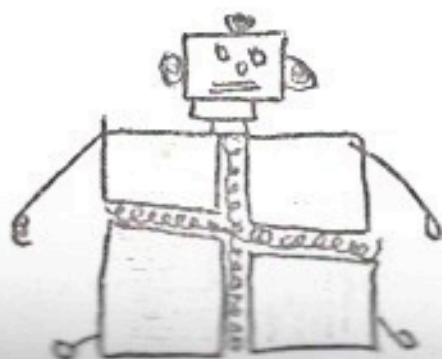
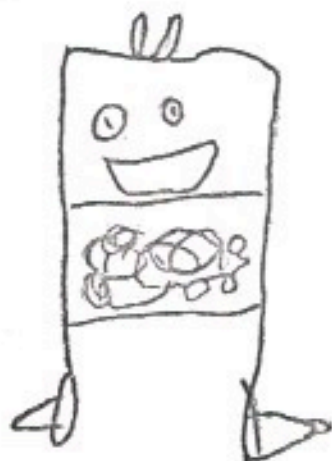
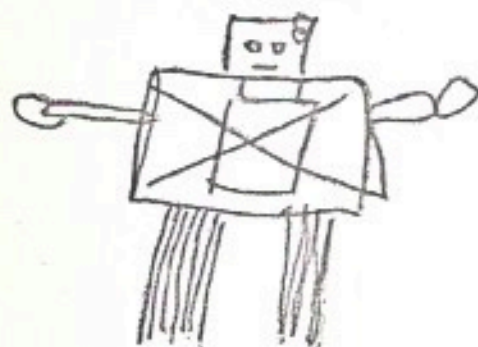
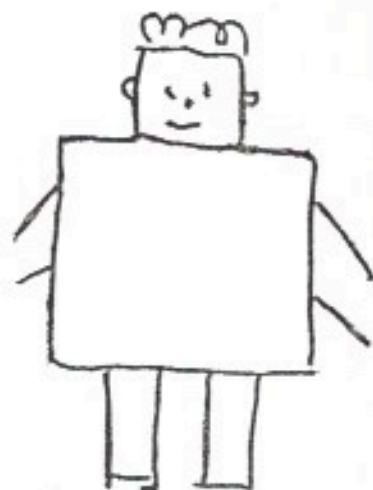
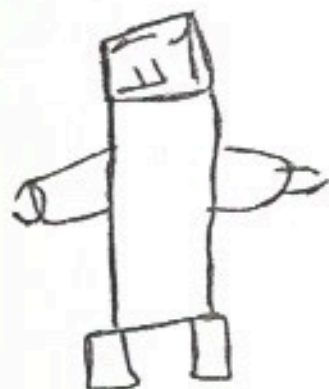
VI,1 STICKMAN. At age six this figure becomes clarified for classic construction used by adults.

6

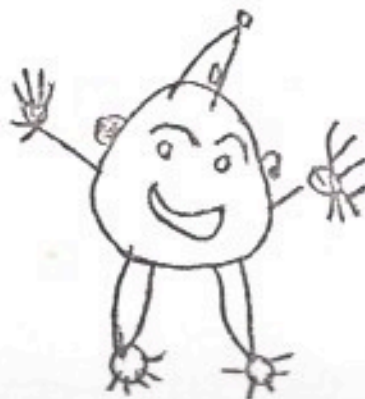
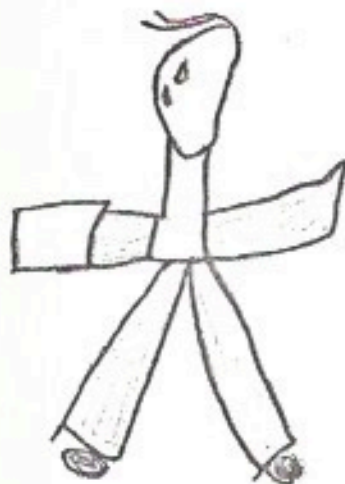
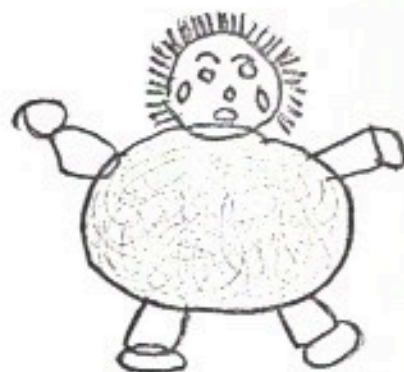
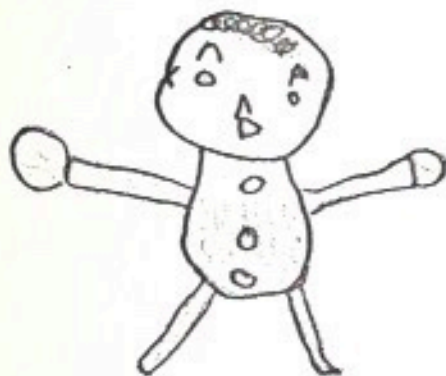


VI,2 SQUARE HEAD AND TORSO does not develop any new or exciting visual satisfactions at this time.

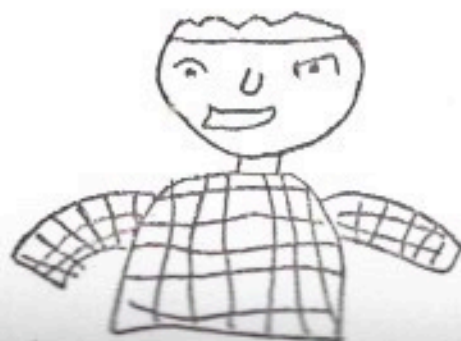
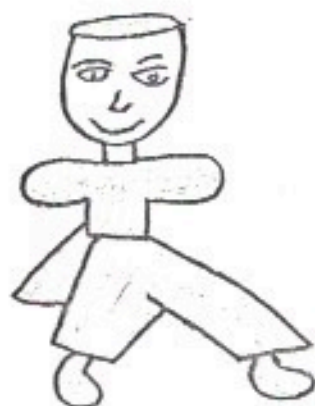
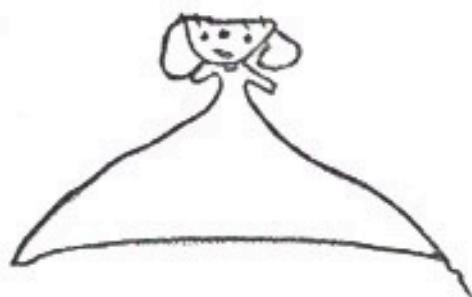
6



VI,3 FIVE POINT HUMANS are very similar to those made at age 5

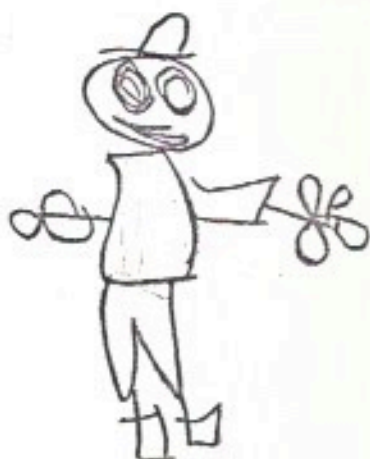


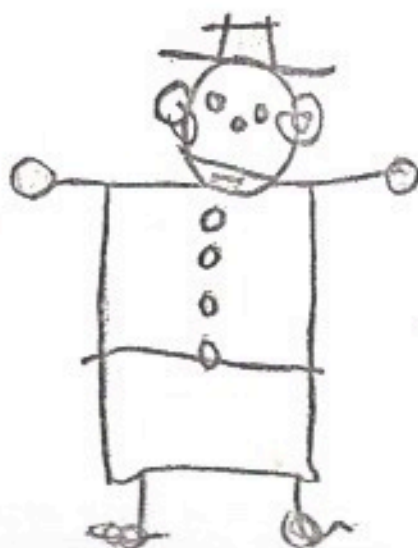
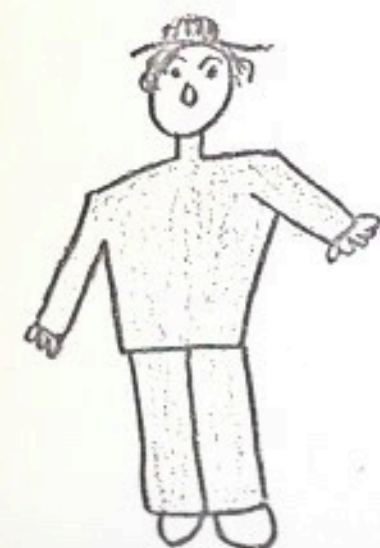
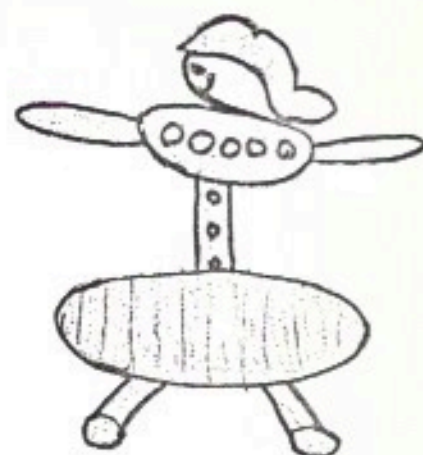
VI,4 FLAT HEADS may get placed on torsos that contain more detail of dress, a more clearly defined neck, and depiction of upper and lower torsos.





VI,6 VARIETIES OF HANDS look very much like ones made at earlier ages.

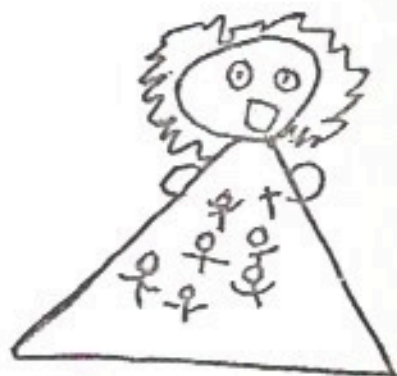




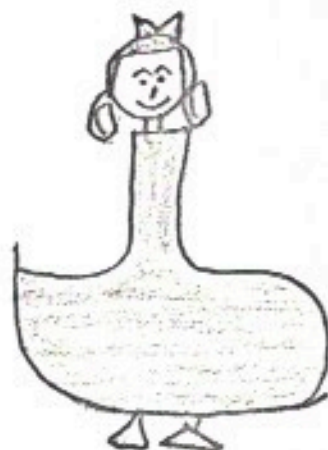
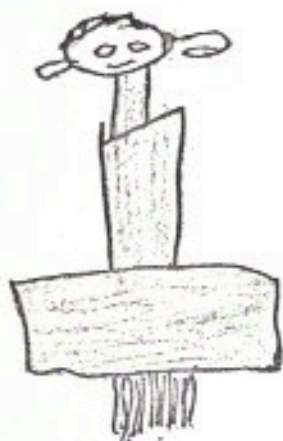


VI,8 RADIAL ARMS FROM HEAD at this age disturb adults who wonder why children draw such "depressing" figures. It is the sunken head that adds to this conclusion.

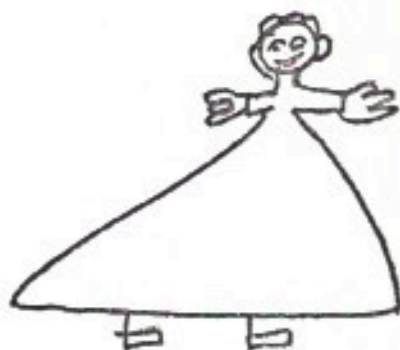
VI,9 STUB ARMS continue to be made to preserve head-torso balance or to show an implied triangle, or an arch, or a square to the whole. Whether agreeable to the adult eye or not -- adults who accept them build morale in child artists.



VI,10 PLATFORM TORSO at age six are esthetically sound when done by children who have done much drawing previously.

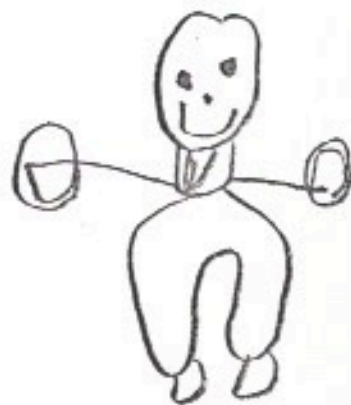
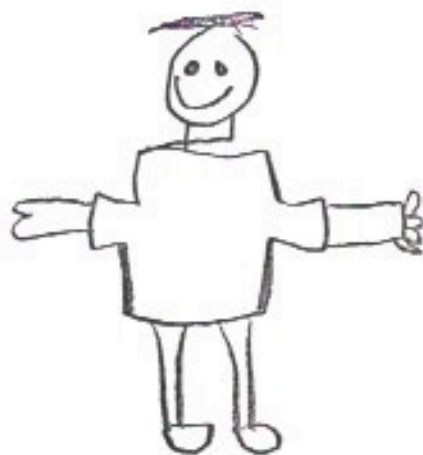
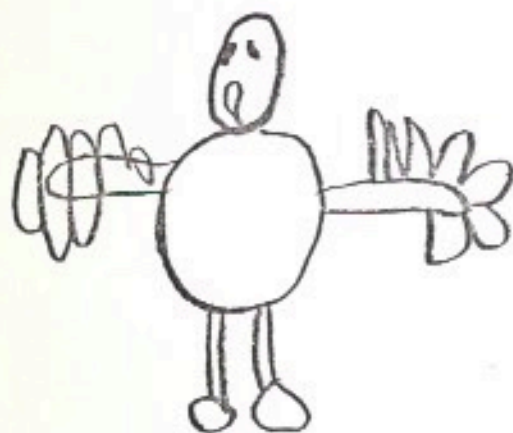
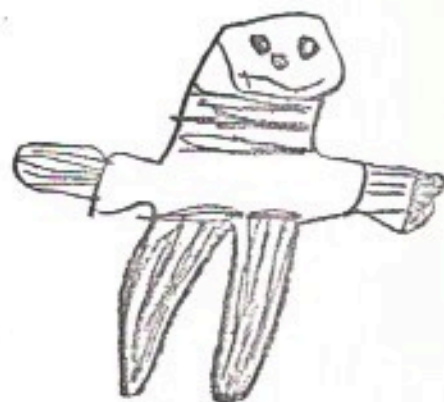
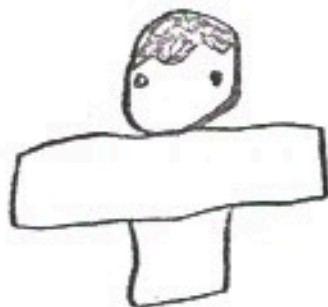


VI,11 OUTLINED TORSOS do not lend themselves to much visual interest except as implied, crosses, triangles, and other shapes.



VI,12 MANDALOID figures enchant only those who can see implied Mandalas.

6

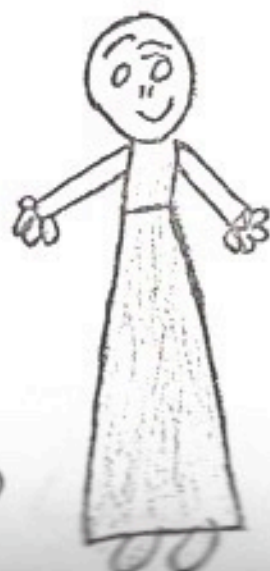
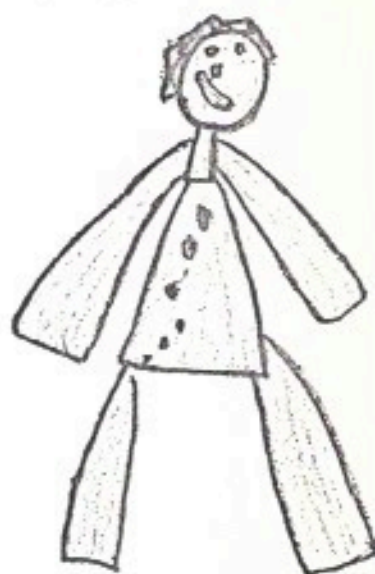
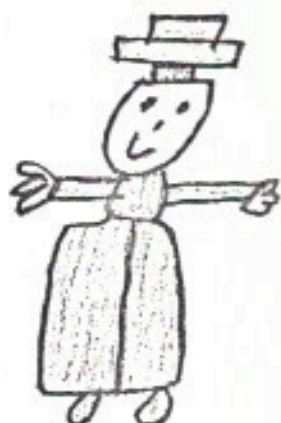




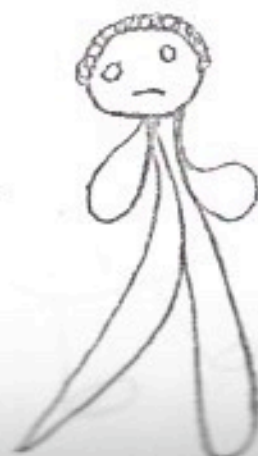
VI,14 ARMS FROM TORSO BELOW A NECK is a big advance toward the "realism" adults want, though the Human figure is still treated with great artistic license at age six.

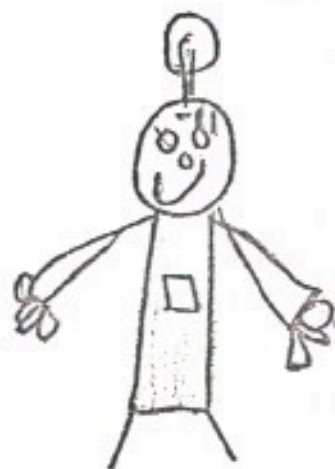


VI,15 ARMS FROM NECK AND SINGLE AREA TORSO have not left the child art scene at this age.

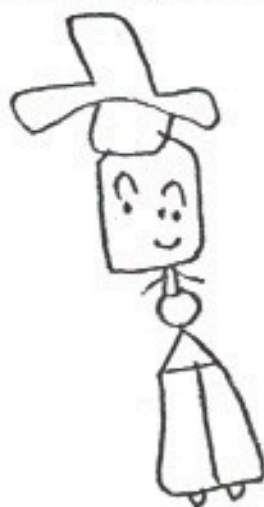


VI,16 ARMS AT CHIN-LINE WITH NO NECK either have not yet been out-grown by some children at age six, or they are experiencing them for the first time, being behind in art development.

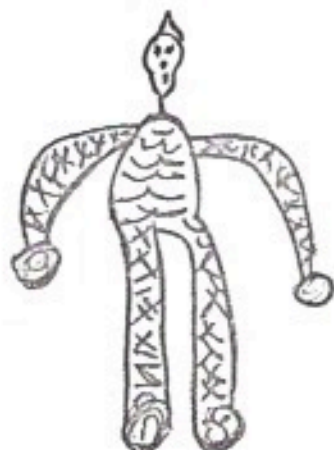
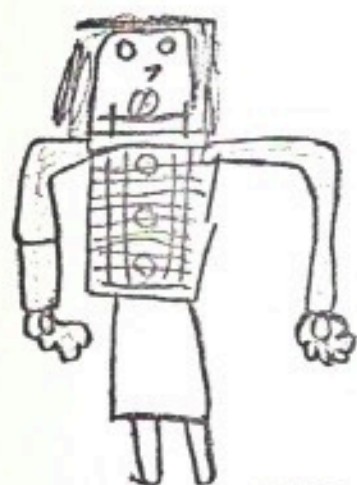




VI,18 ARMS FROM NECK, A DOUBLE AREA TORSO AND FEET PRESENT, can be most disturbing to adults who do expect that children who draw a neck, upper and lower torso, should place the arms properly. One can see that such placement of arms can be made to achieve good implied outlines.



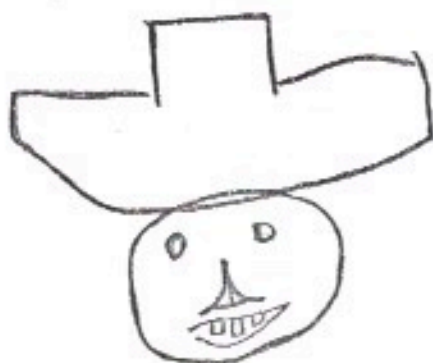
VI,19 ELBOW ARMS are a six-year-old's achievement.



VI,20 HATS are expanded at age six for detail and always with excellent esthetic effect, whether hats are real or fanciful.



VI,21 HATS can be drawn as garments as seen by children in adult art,
and as approved by adults as seen in children's art.



VI,22 FEMALES BY HAIR ONLY. When children are asked to "draw-a-man" or "draw-a-woman" or "draw-yourself", these drawings might pass for females simply because of the hair line, but not otherwise.

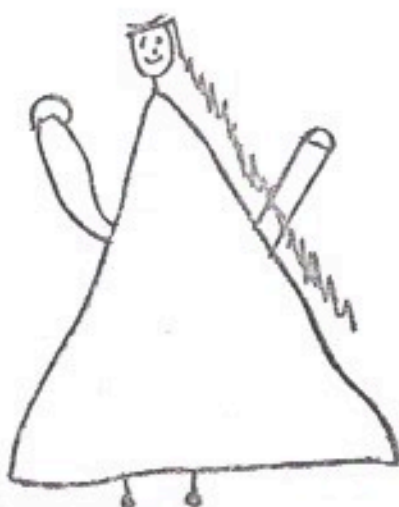


VI,23 FEMALES BY HAIR AND DRESS would not get a good rating on a drawing test, because arm treatment is not good.

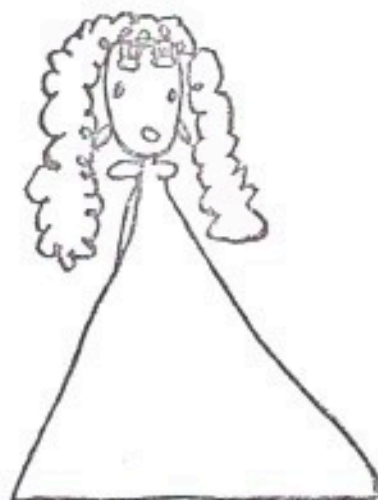
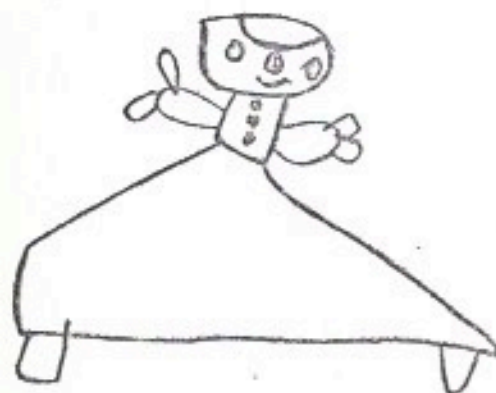
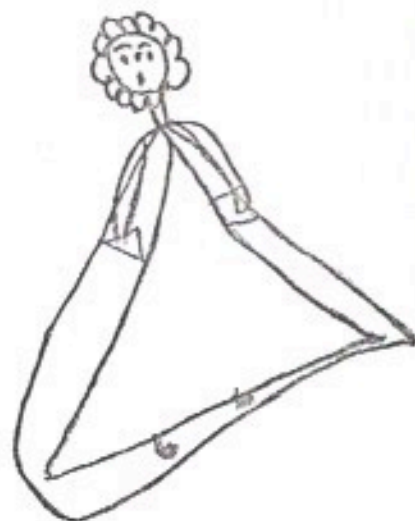
6



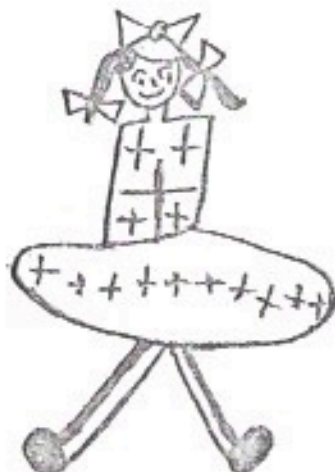
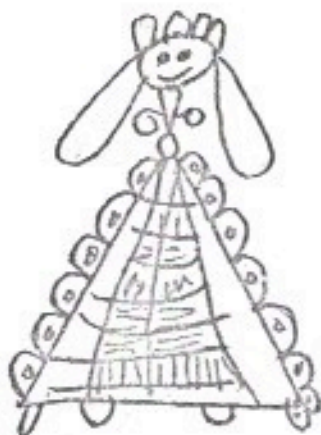
VI,24 FEMALES BY HAIR AND DRESS. Ratings these drawings would get from a psychologist would not be good. Flared skirts and flowing hair contribute to good implied outlines.



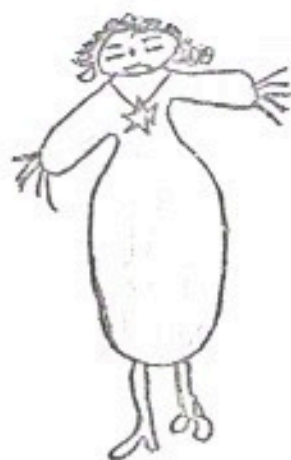
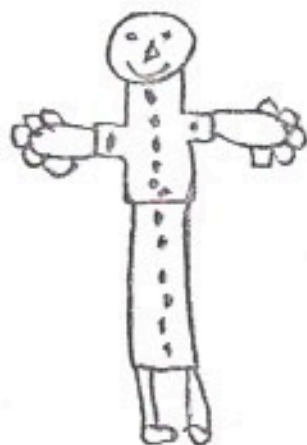
VI,25 FEMALES BY HAIR AND DRESS on this page also would not get a good rating. Simplicity of child art forms is not a concern of psychologists.



VI,26 FEMALE CLOTHING shown on this page may seduce the adult into giving these drawings a somewhat better score than they actually deserve.



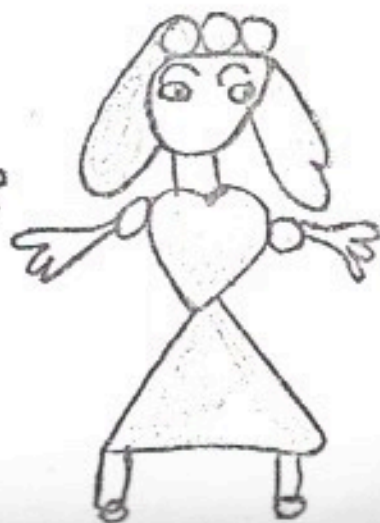
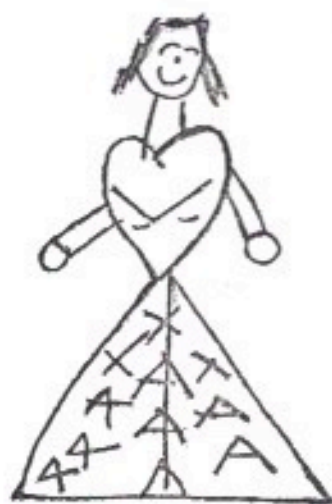
VI,27 FEMALE CLOTHING can be drawn in great variety.



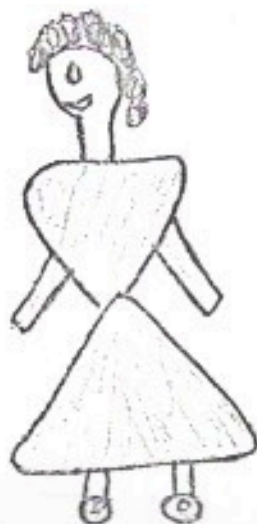
VI,28 FEMALE BY HAIR AND UPPER TORSO is the title for this page because an adult may see efforts to draw breasts. Probably they are not such efforts, but contain lines that adults use for such portrayal.



VI,29 HEART SHAPED UPPER TORSO suggests breast line to adults, possibly to children. Perhaps these Humans are the result of teaching children to make valentines, and they, finding the haert shape fairly useless for design, try it out on Humans and it "works" for adult approval.



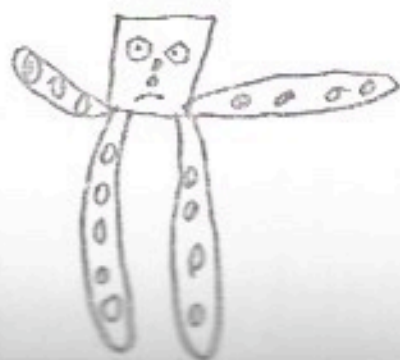
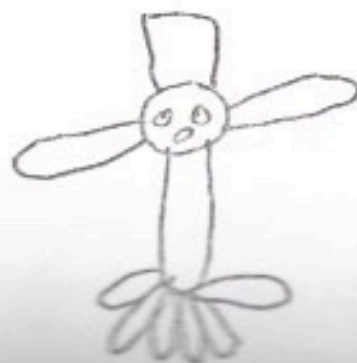
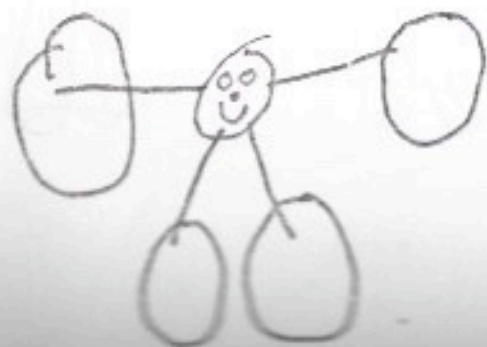
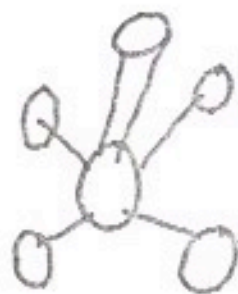
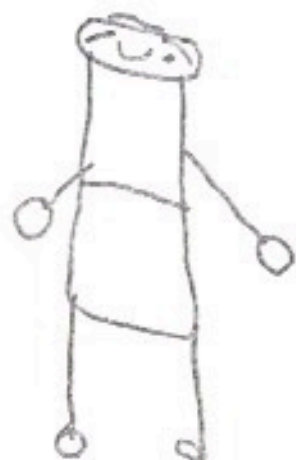
VI,30 THE HOUR-GLASS TORSO is another story. Two triangles that imply a diagonal cross is pure joy for vision of forms familiar since age three.



VI,31 PROFILE FACE, ONE ARM, can imply to the adult that the body hides a second arm hanging limp. Actually, one arm is enough for good implied outline.

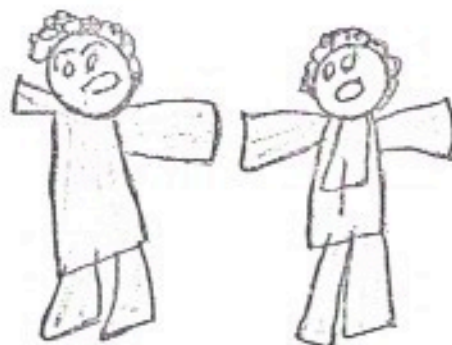
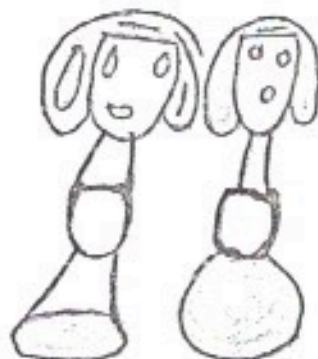
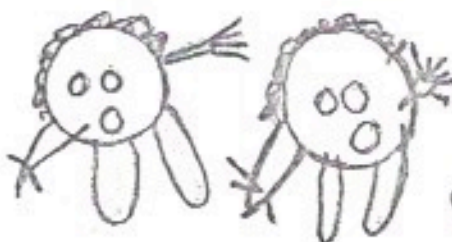
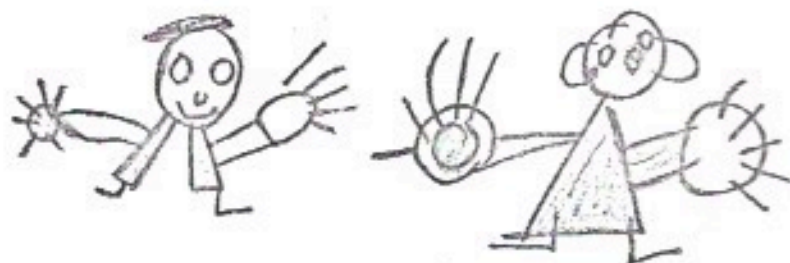
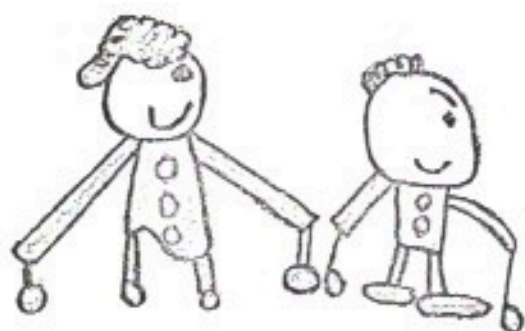


SEXLESS HUMANS as a title of this page permits the showing of drawings that are Humans, pitiful or enjoyable as the viewer sees them. They are fun drawings, for children not afraid to do them.



VI,33 SHOULDER LINES are an achievement of this age level. They show that children can be aware of how adults draw people.





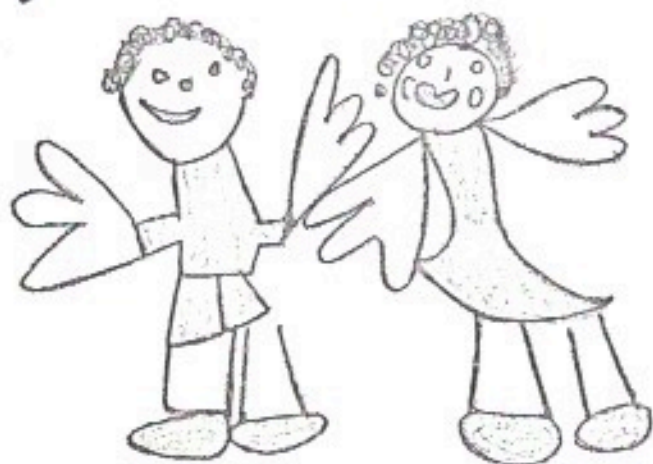


VI,35 PAIRS, MALE AND FEMALE, shows that the child knows which formulas adults accept for differentiating the sexes.

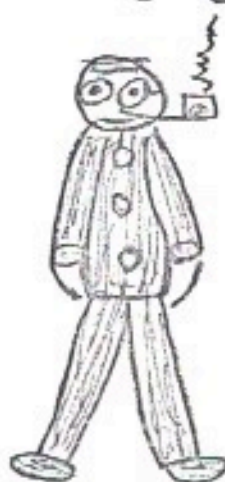
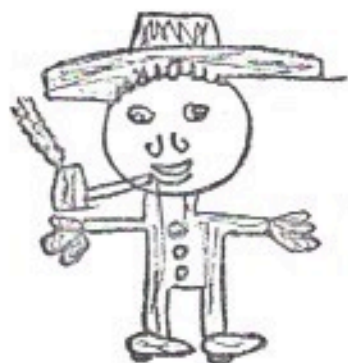


VI,37 PAIRS, MALE and FEMALE, as defined by clothing.

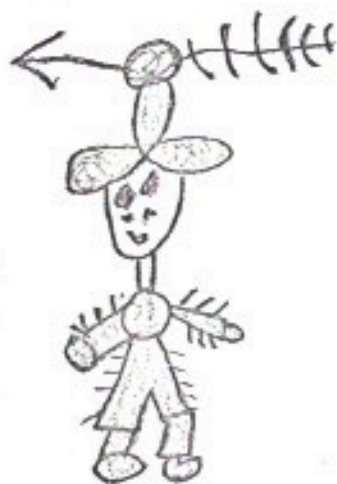




VI,39 PIPE SMOKERS first appear at age six. This added feature can be incorporated without destroying esthetic composition.

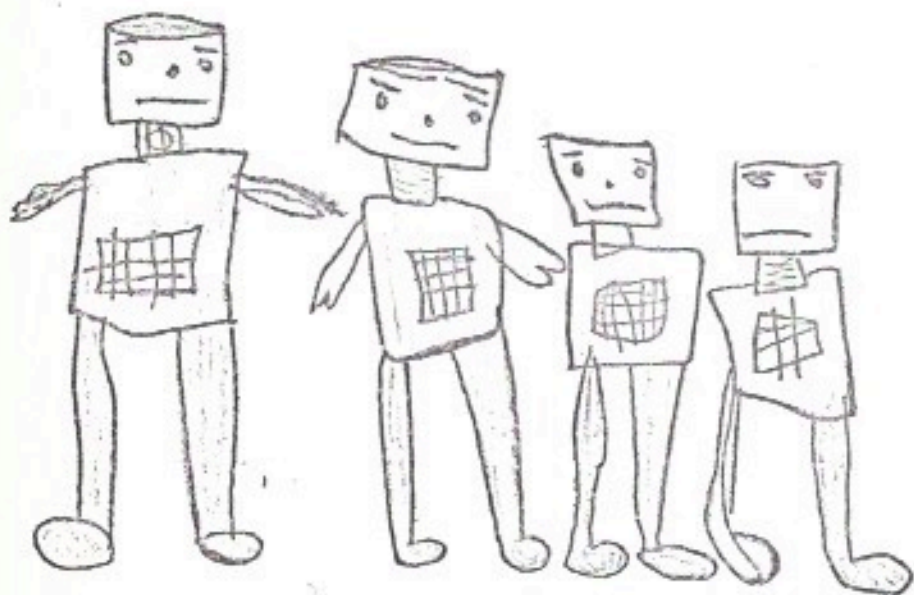
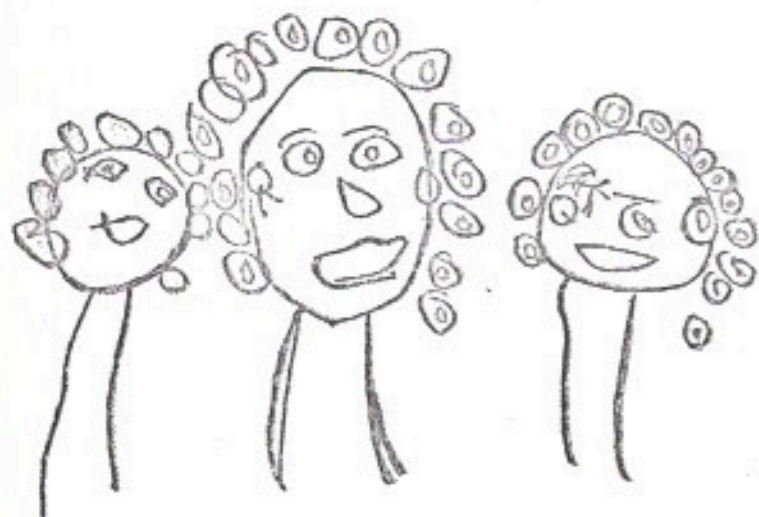


VI,40 INDIANS are a favorite subject for drawing. Head-dress that adults understand brings praise for the Head-top markings children have been making for three years and had to defend as best they could.





VI,41 GROUPS are repeats of a child's favorite Human formula of the moment.

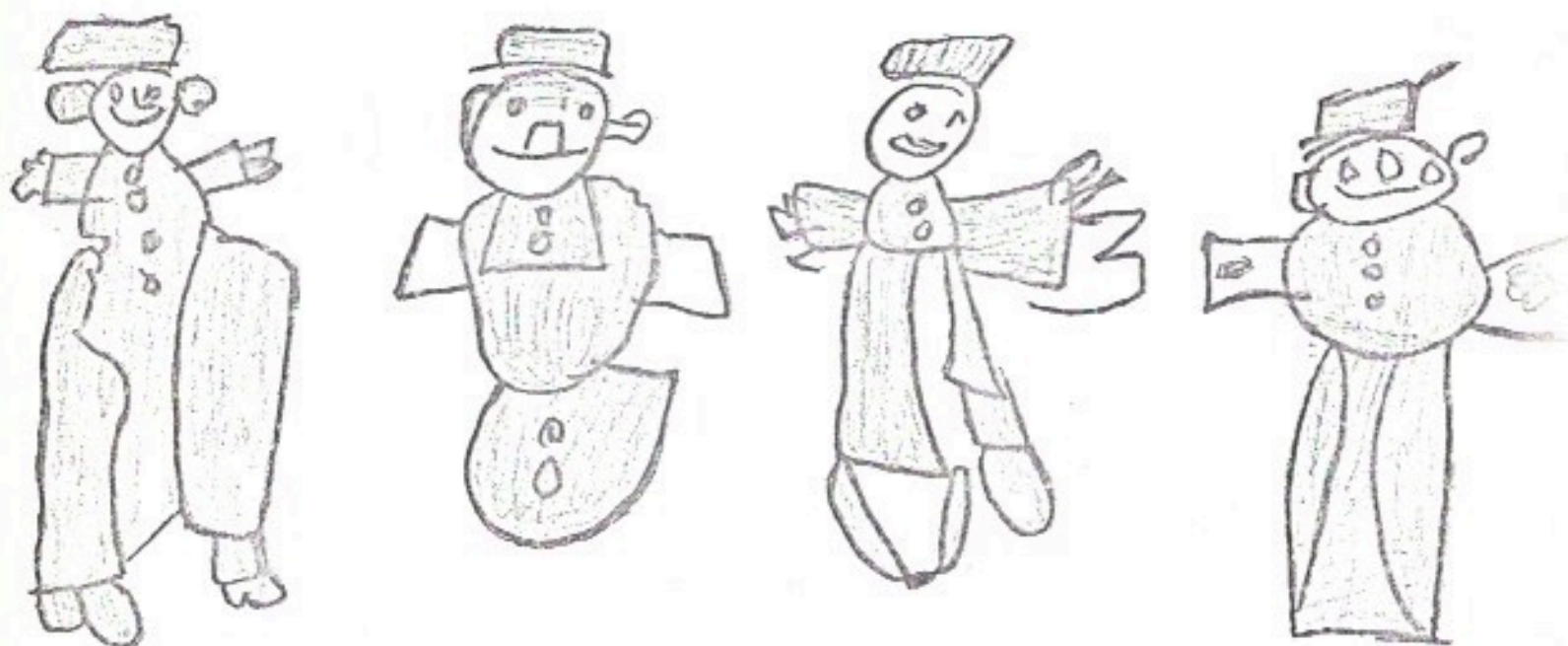
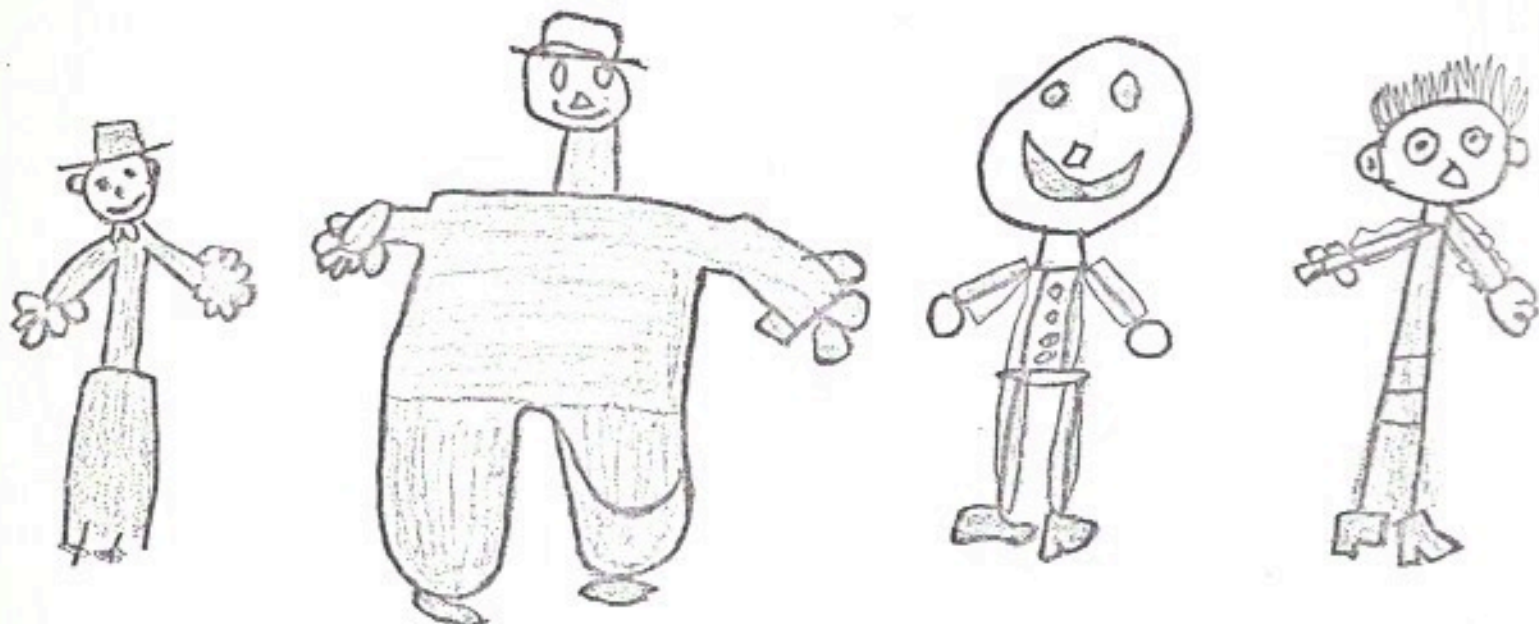


VI,42 GROUPS. The repeats of one formula brings new visual delights to children and adults.

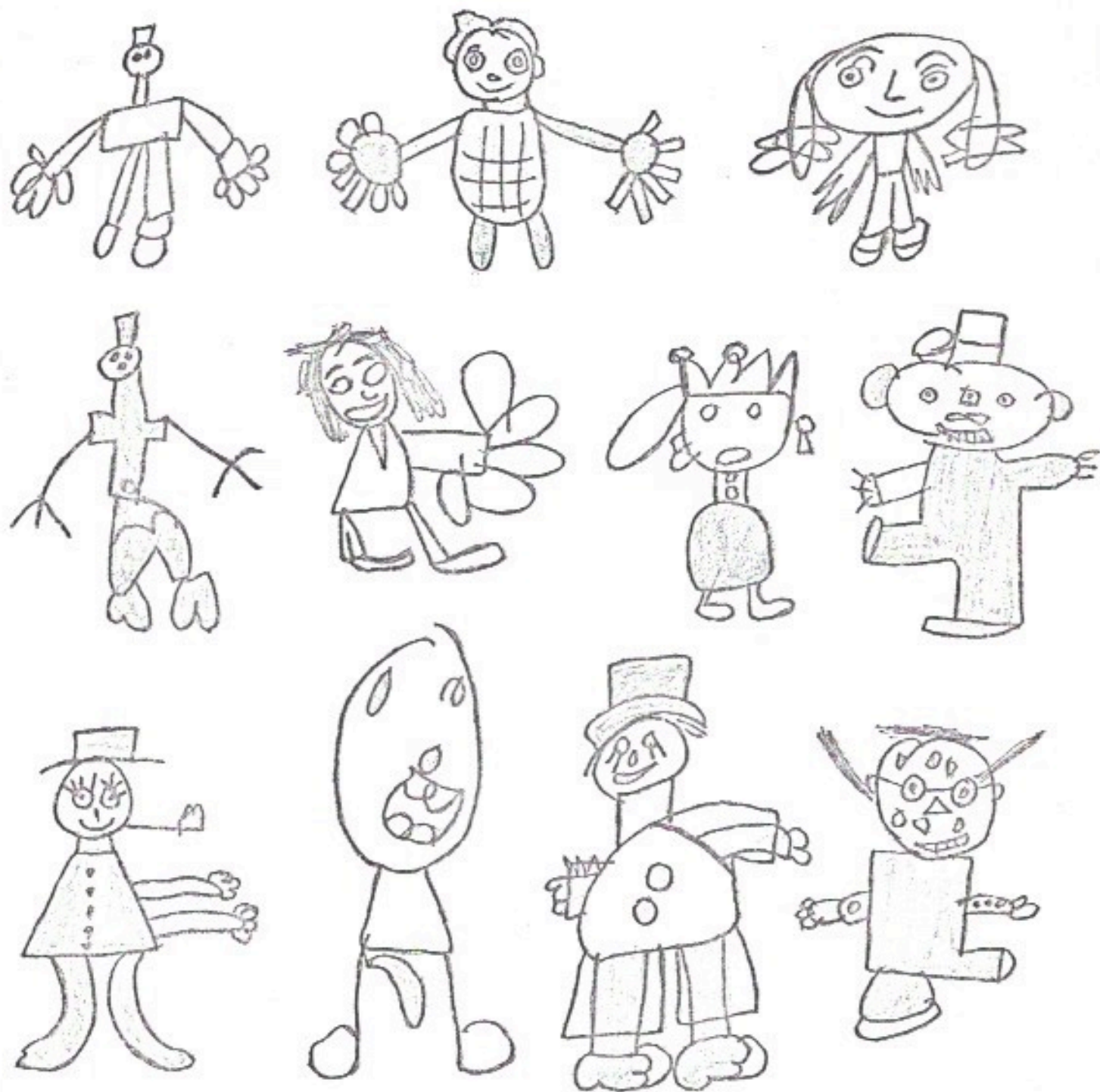


VI,43 GROUPS. These groups give evidence that the Human Formula used for repetition is easier and can be done at an early age.

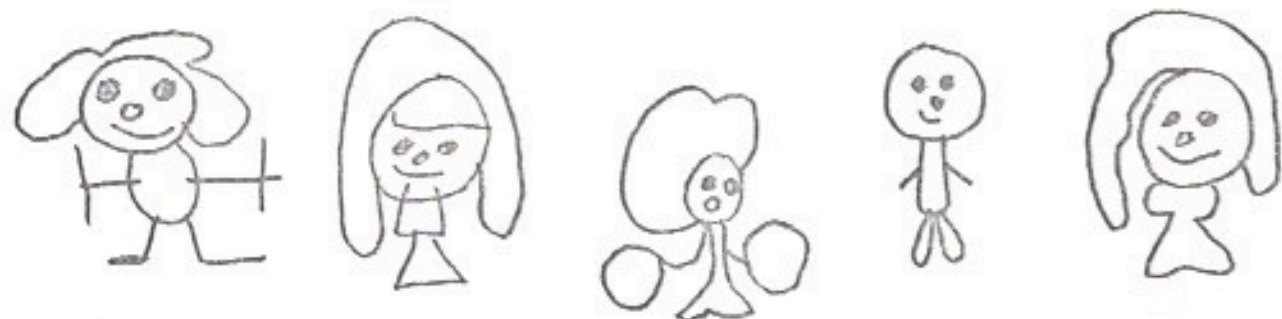
VI, 44 DRAW-A-MAN PAIRS. Each pair contains the "best" and "poorest" by one child within a five day period after being asked to "draw-a-man" each day.



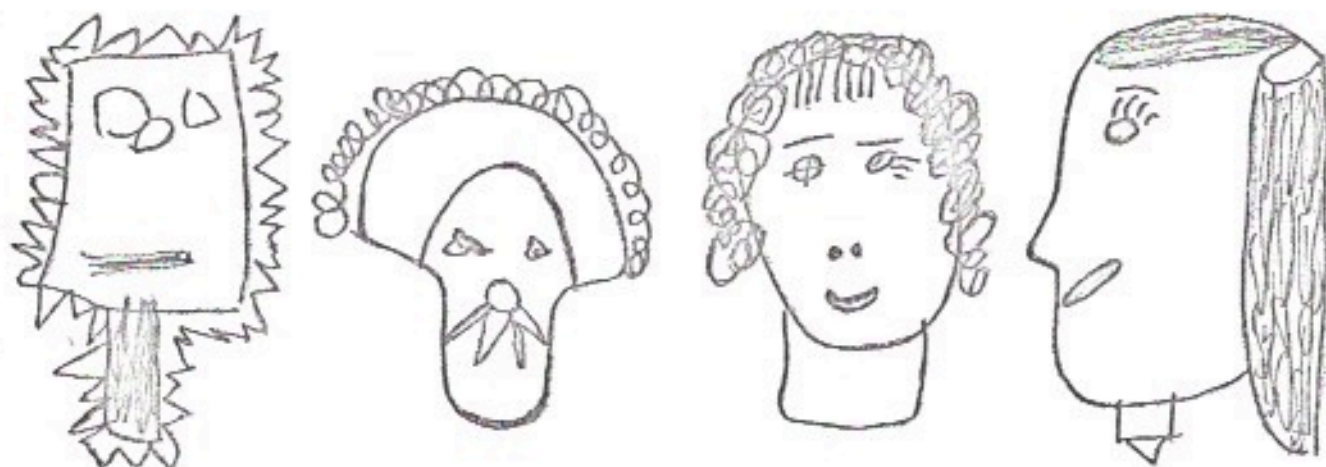
VI,45 FOR INTELLIGENCE TESTERS. More food for thought for persons who think "draw-a-man" tests are scientific instruments.



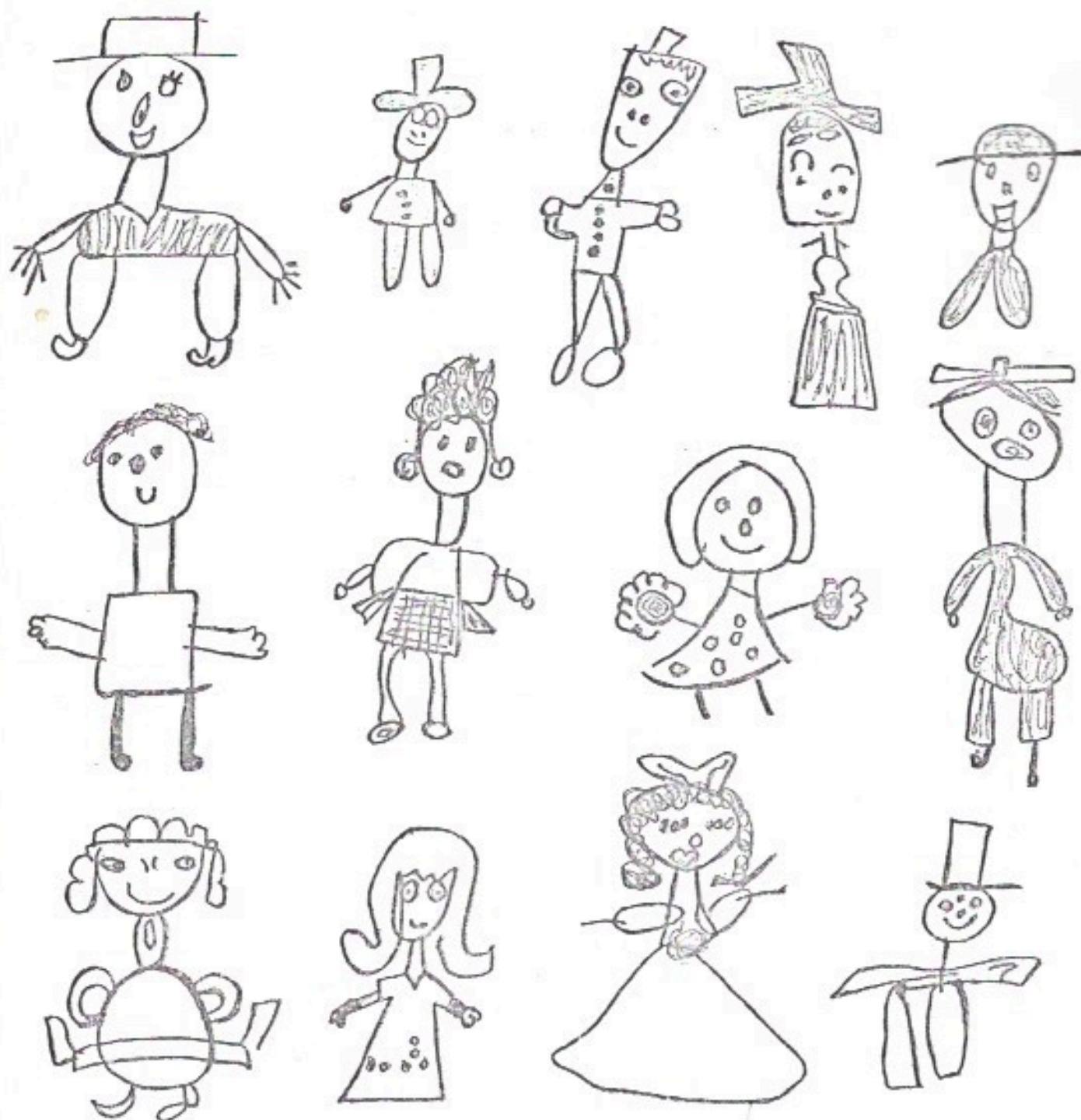
VI,46 MINIATURES shown in full size.



VII,1 HEADS ONLY consists of areas enclosing face features. They can be as simple as those made at age four, or can have better detail. 6-7



VII,2 HEAD AND NECK HEIGHT EQUAL TO TORSO AND LEG HEIGHT is commonplace, revealing that children like to draw Humans with esthetic license. How they observe body proportions of people is not a concern for them in art, as it is not for some great adult artists. 6-

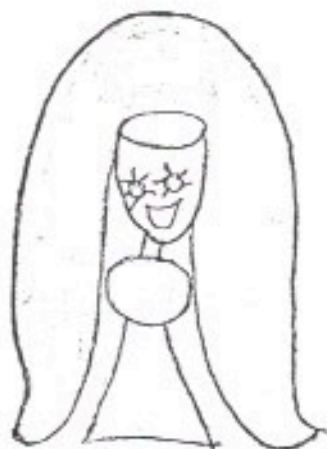
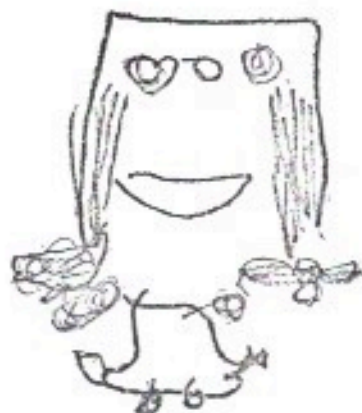


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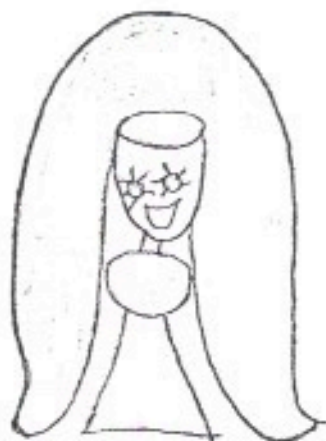
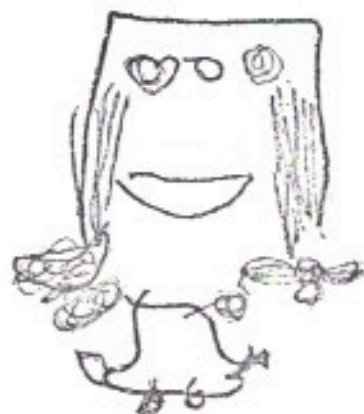
VII,3 HAIR STYLES may or may not be realistic, but usually they give pleasing esthetic effect.

6-

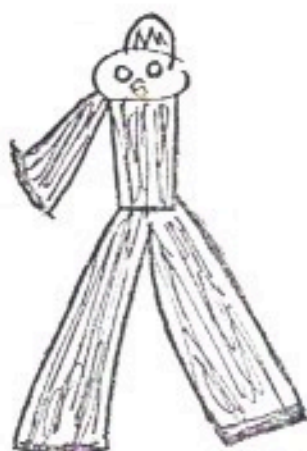


VII,3 HAIR STYLES may or may not be realistic, but usually they give pleasing esthetic effect.

6-



VII,4 FRONT FACE WITH PROFILE TORSO. These drawings show that experimentation is needed to achieve a Human in profile that is acceptable to adults unaware that child aims for implied outlines dominates children's minds.

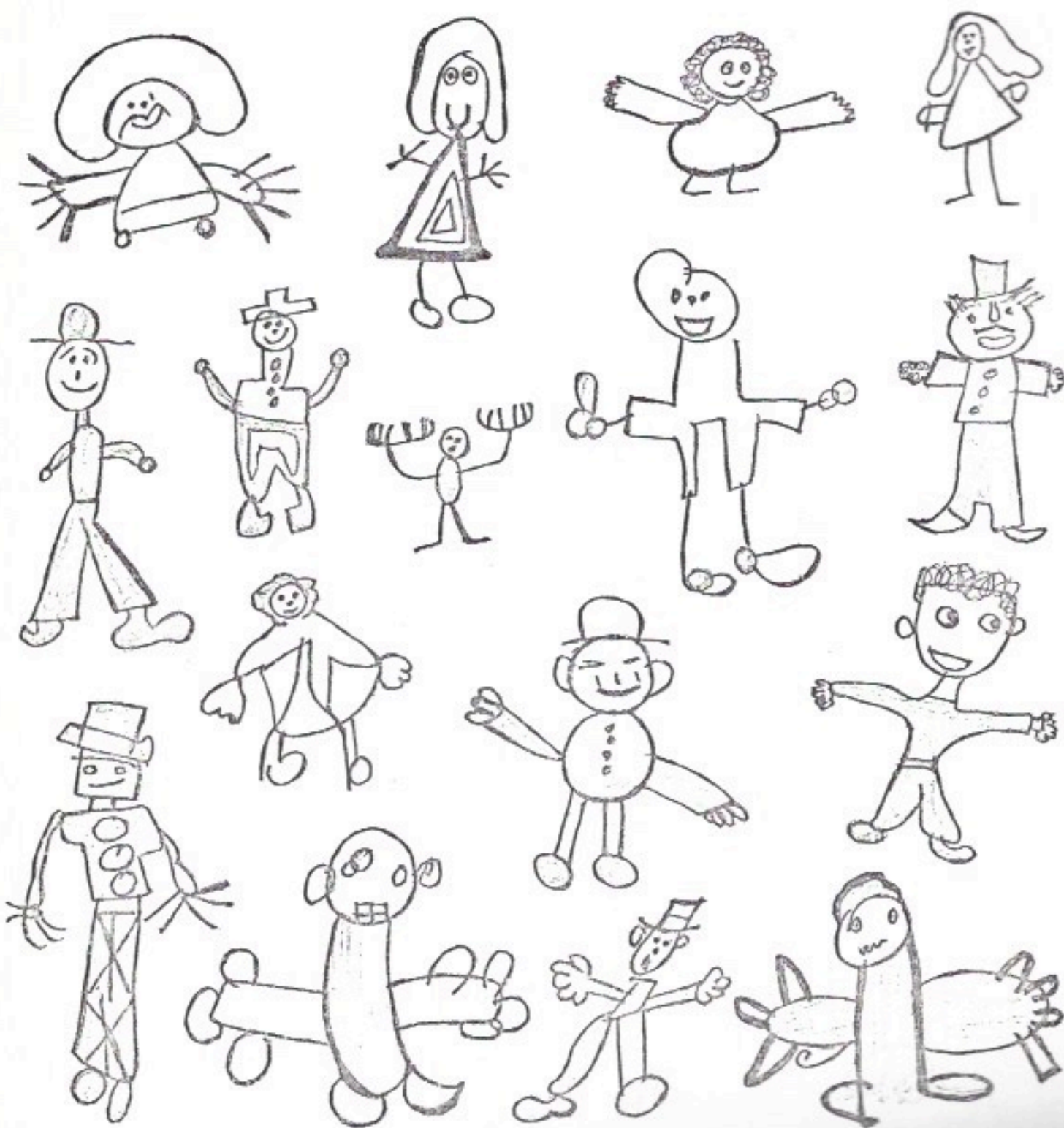


VII,6 LEGLESS WITH ARMS drawings reveal that art need not be faithful to anatomy to have its message.

6-

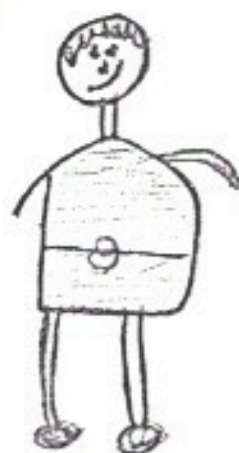
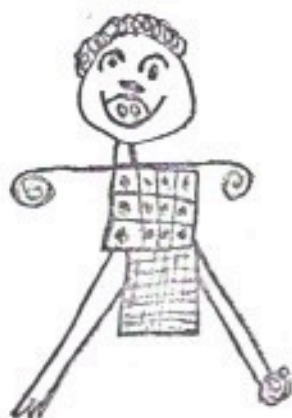
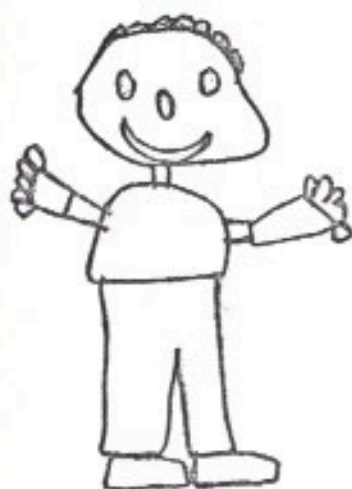


VII,7 HANDS AND FEET DIFFERENT are to be expected for realism. But what kinds of hands and feet are to be accepted as evidence of intelligence -- factually realistic ones or markings that the eye enjoys?

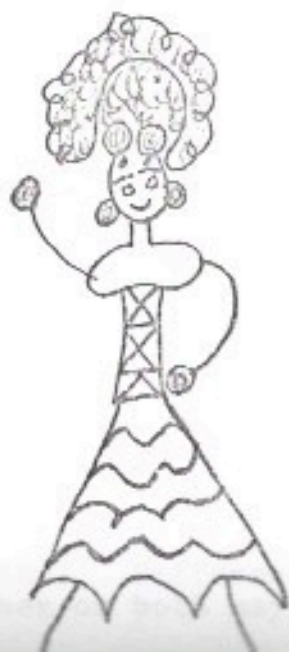


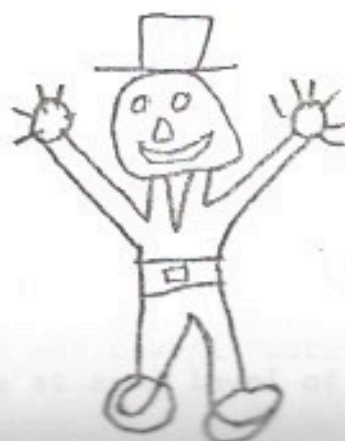
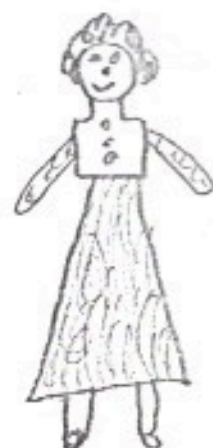
VII,8 NARROW NECKS are realistic but how narrow and long is permissible for adult approval?

6-7



VII,9 NECK and WAISTLINE TORSO

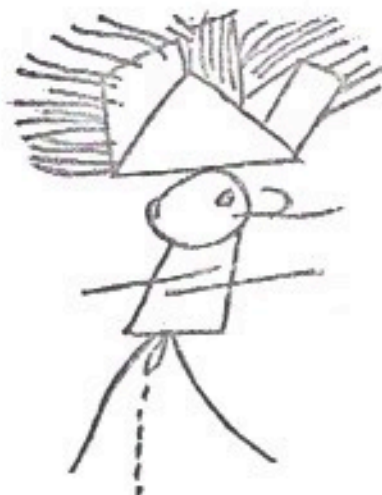
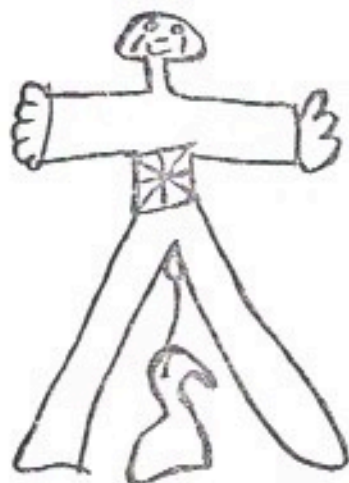




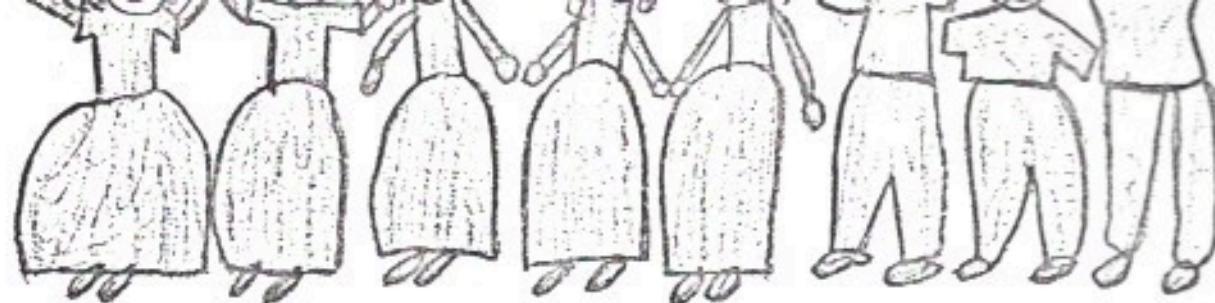


VII,10 PAIRS, DIFFERENT. Differences may reveal "mature" and "immature" Humans together or both may be at same level of "maturity."

VII, 11 PHALLIC MARKINGS are rare. One can see that the body parts are not drawn realistically, so perhaps these markings between the legs are not all intended as sexual realism.





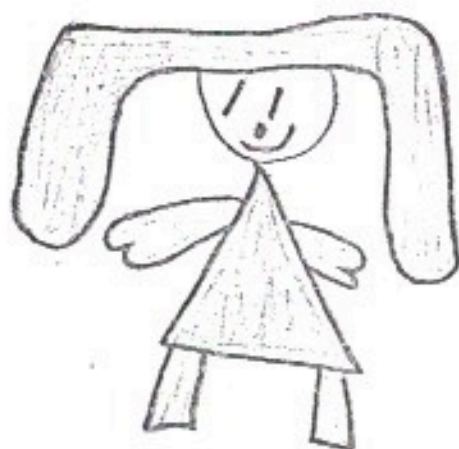
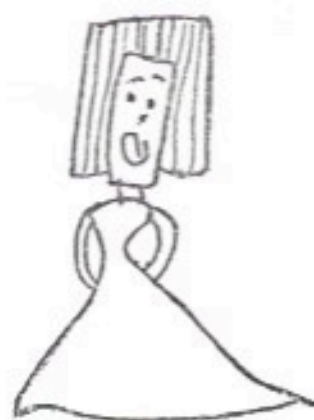
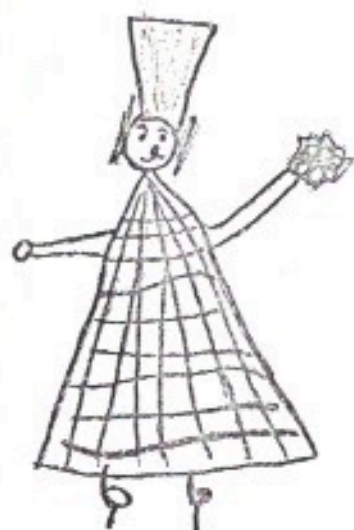


Chapter VIII

HUMANS DRAWN AT AGE SEVEN

The number of children who continue to draw after age seven is much less than at younger ages. One reason is that seeing work of the "talented" in art discourages children who started late and never achieved much. Also, subject matter at age seven includes buildings, vegetation and transportation items which compete with Humans for attention. Since this book does not include any Humans drawn in scenes, excepting for one illustration in this chapter, the supply of Humans is more limited at ages seven and eight, especially if one does not include what must be called poor work, not representative of the age level.

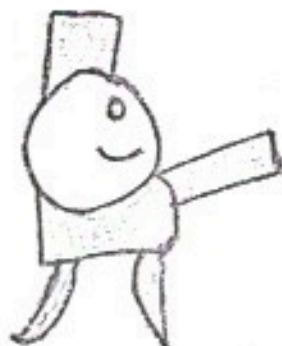
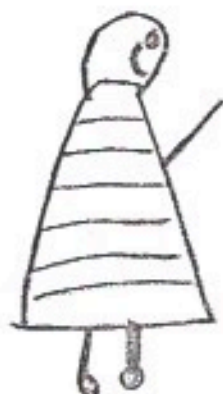
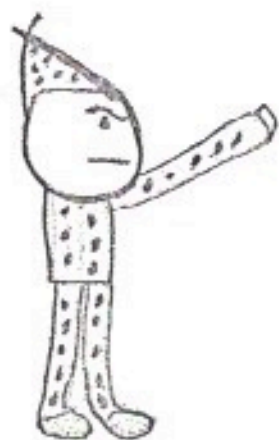
Effort has been made to show work representative of an age level range and to do so without too much repeat. Not nearly as many seven-year-olds as five-year-olds are doing any drawing at all. They have given up. Also, more girls than boys are still drawing at age seven. No count has been made of number of drawings in this book that were made by boys. My estimate is less than 40% of the work from ages five to eight were done by boys.



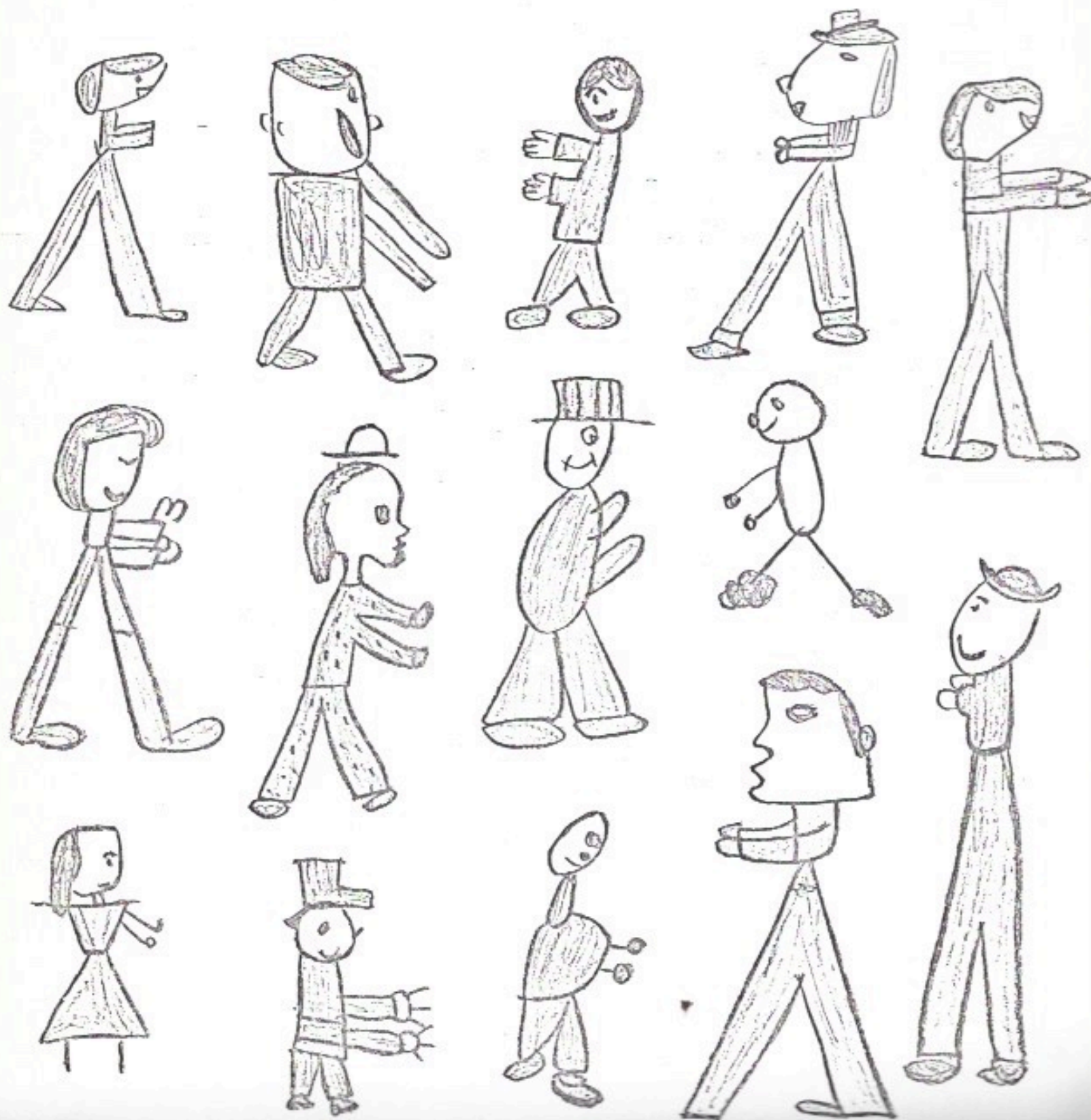
VIII,3 HOUR-GLASS TORSO at age seven is much like that at age six.

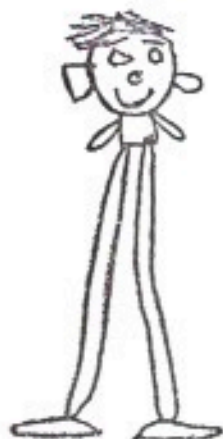


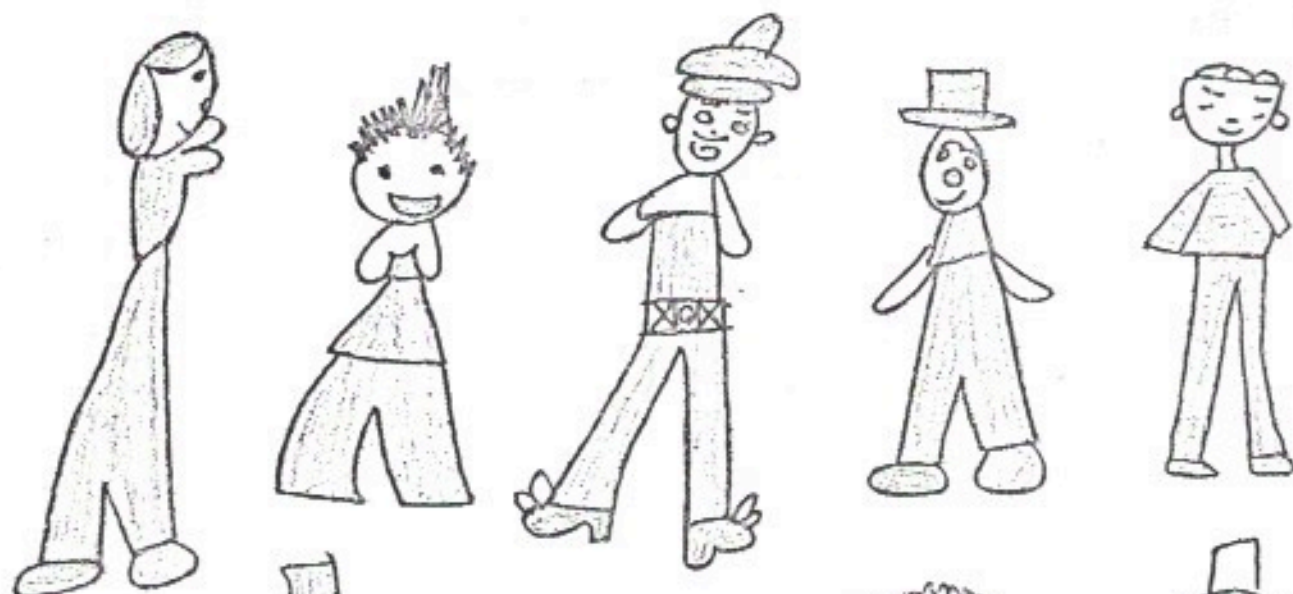
VIII,4 PROFILE FACE AND TORSO WITH ONE ARM, as said before, can imply an unseen arm hidden behind the body.



VIII, 5 PROFILE FACE AND TORSO WITH TWO ARMS can be incorporated into good overall outlines.









VIII.9 10 VECK figures can reflect immature work or reflect a deliberate choice of reduction.

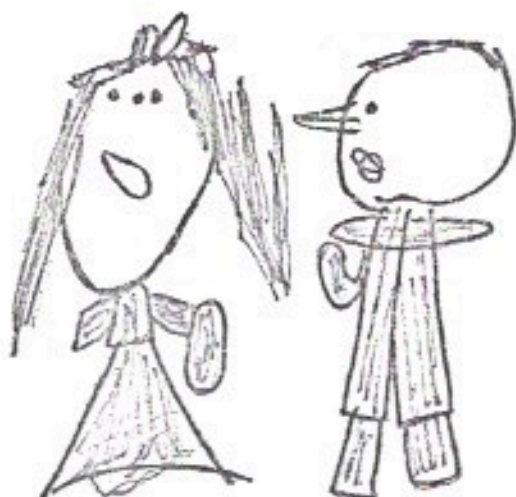
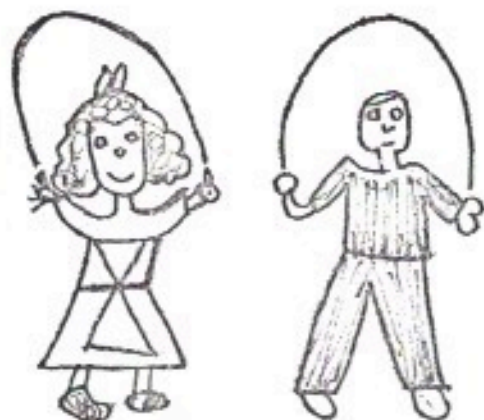
VIII,10 OUTLINED HUMANS are simplified versions that cannot be viewed as immature without seeing the whole range of a child's work.



VIII, 11 PAIRS, SIMILAR. Drawing a duplicate of one version of the Human is a pleasure. New versions develop when the old one becomes boring.

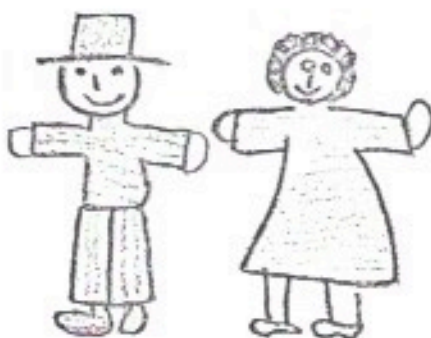
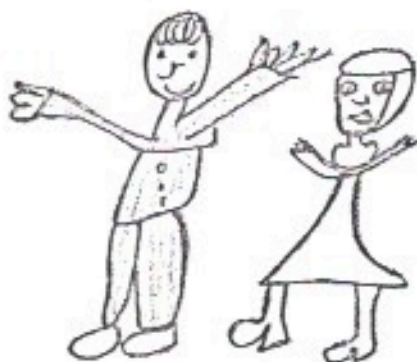
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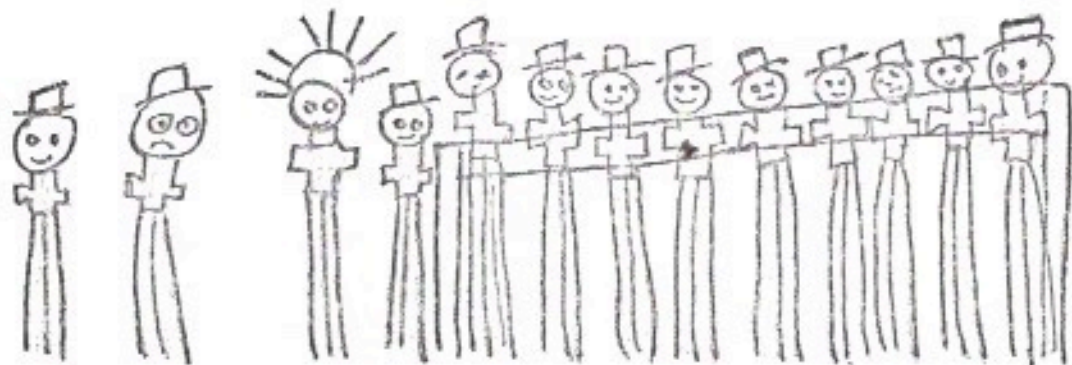
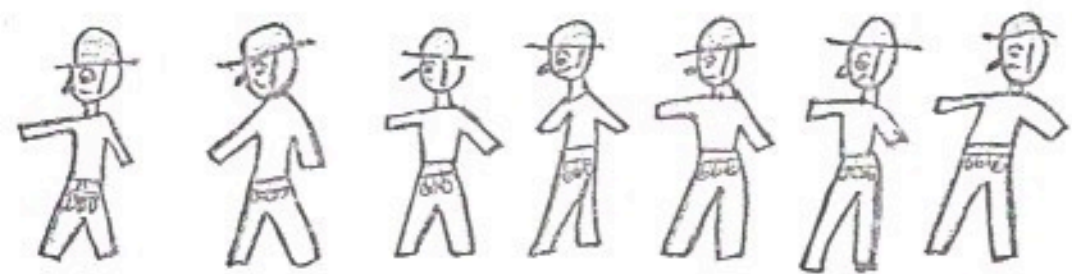




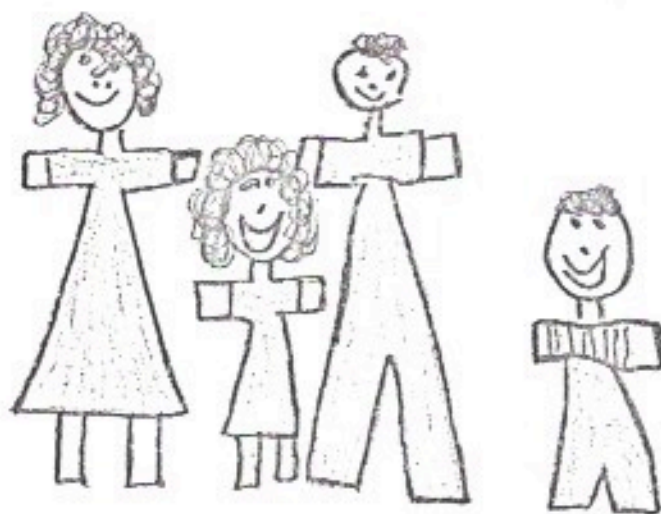
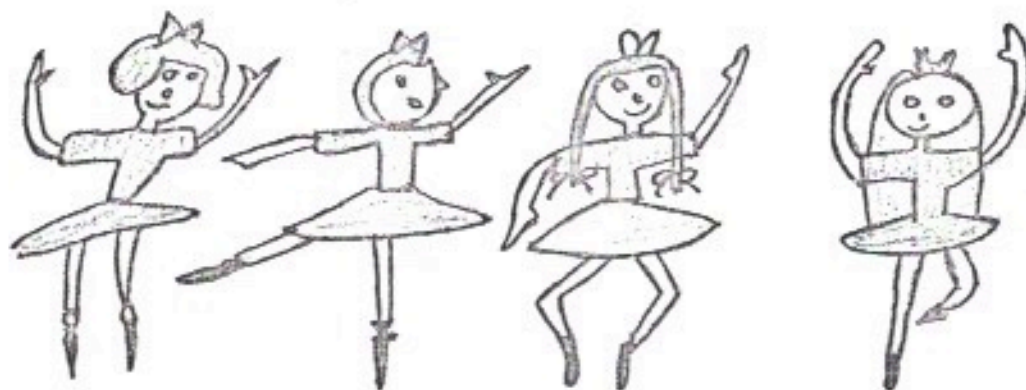
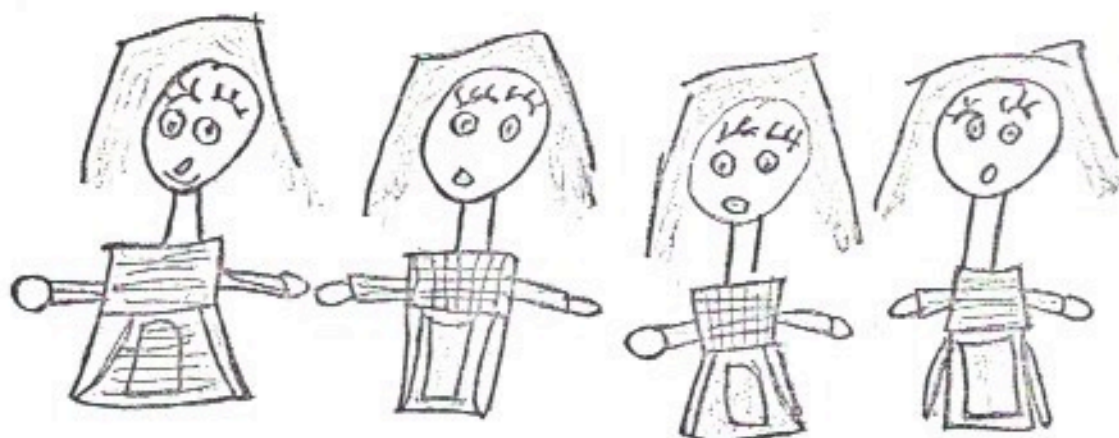
VIII,12 PAIRS, MALE AND FEMALE, are judged by hair and clothing standards that adults traditionally accept as implying sex.

VIII, 13 PAIRS, MALE AND FEMALE. Note varieties of forms used for torso, hands, feet, and hair. In each case they are correct ones for making the whole a good composition.





VIII, 14 GROUPS. Children who can draw these figures usually can write fairly well, but not always are good artists also good writers.



VIII, 15 GROUPS tend to be repeats of one Human formula.



VIII, 16 DRAW-A-MAN. Each pair contains "best" and "poorest" work done by one child within a five day period after being asked to "draw-a-man" each day.



VIII, 17 DRAW-A-MAN. These drawings were made by four children who drew similar Humans in response to the five day "draw-a-man" requests. Look-alikes tend to be made more often than non-look-alikes, because children repeat versions of the Humans they know well. A week's work of similar Humans does not always show one's best work.



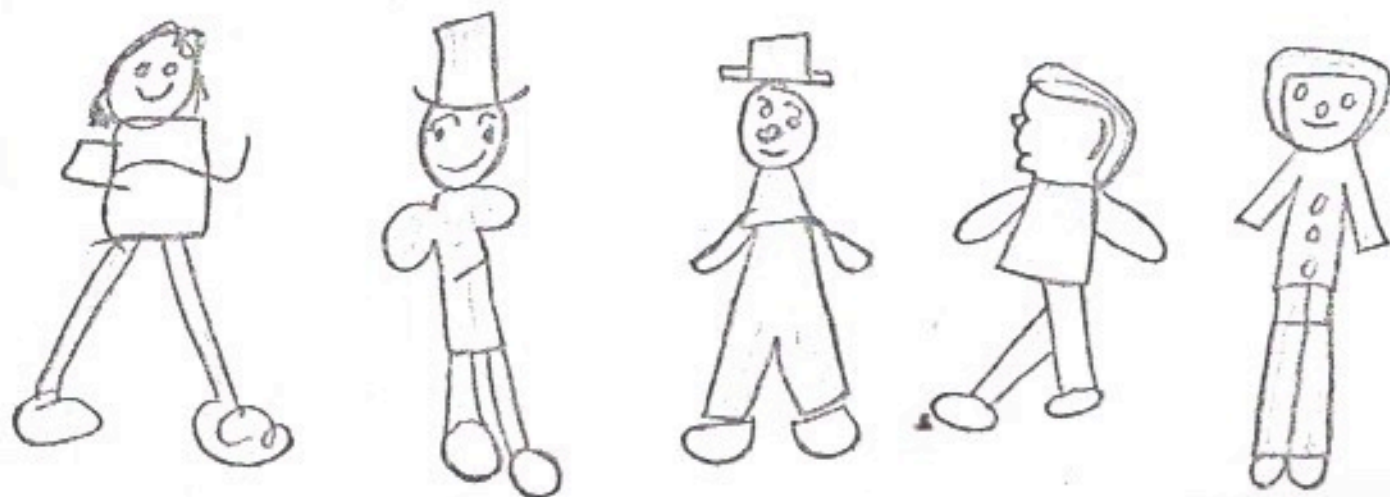
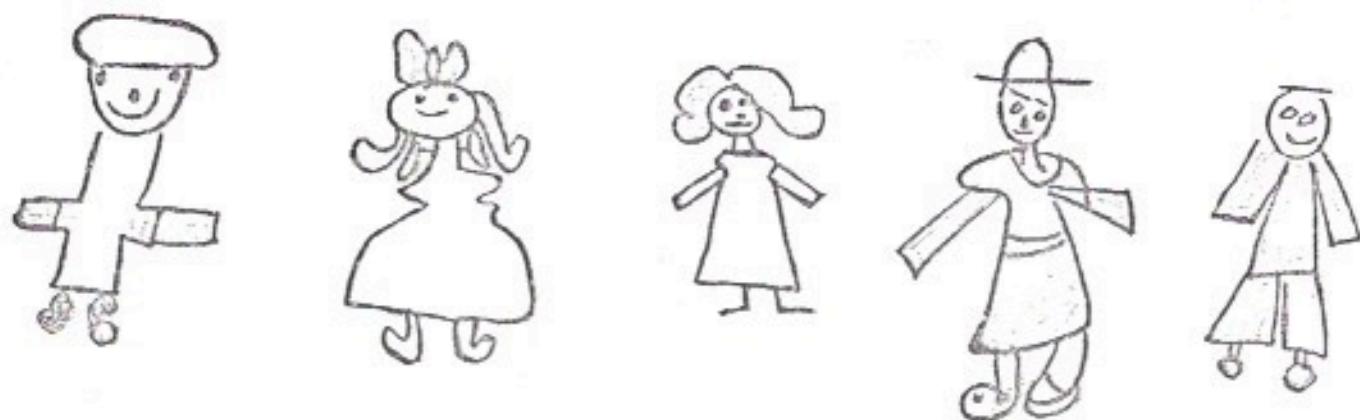
Chapter IX

HUMANS DRAWN AT AGES SEVEN AND EIGHT

Not only is the quantity of drawings less for rising age levels, but also varieties are limited. This is a time of last gasp for some children, especially boys, before stopping drawing. Girls turn to hair-dos and dramatic simplicity of line for body parts. The anatomical proportions of Humans show little change, because the artistic eye is in control. Without such license the fun of drawing is not visual delight in free composition and use of color. No one is planning to be an illustrator of books, or an artist, only to have spontaneous joy of composing forms in art media.

IX,1 HANDLESS WITH ARMS AND LEGS AND FEET. The missing hands are deliberate at this age.

7-8



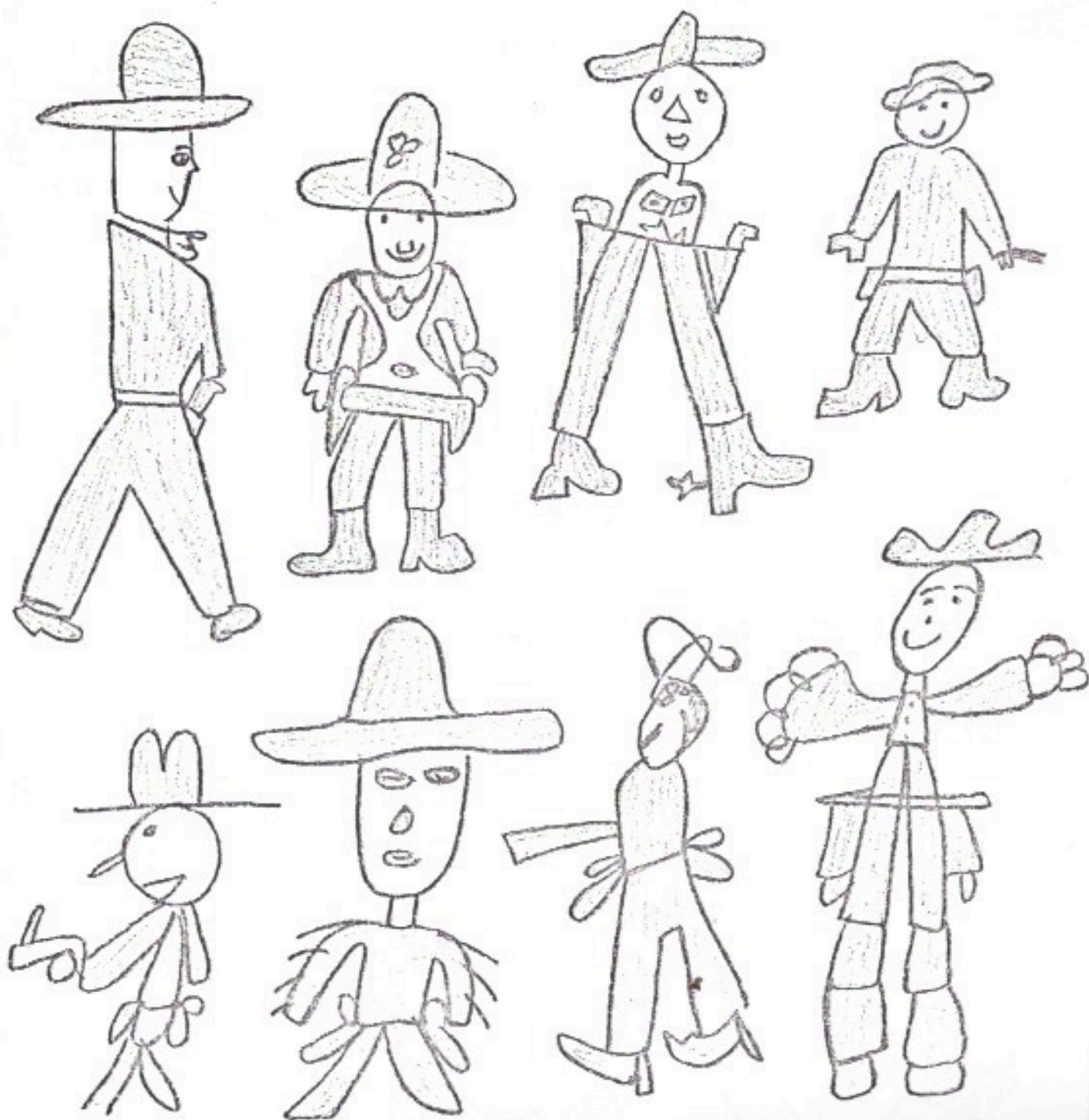
IX,2 SHOULDER LINES are hard to define. On a square torso the arms should droop to give a good visual implication of shoulder structure.

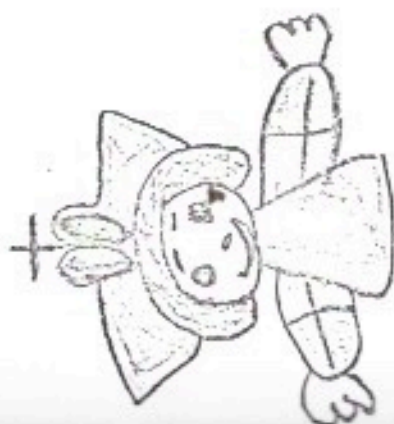
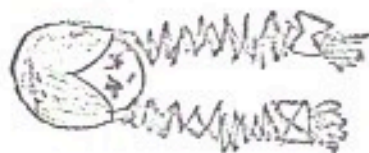
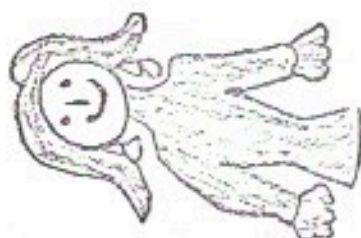
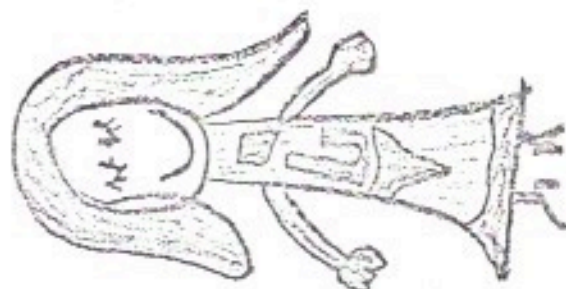
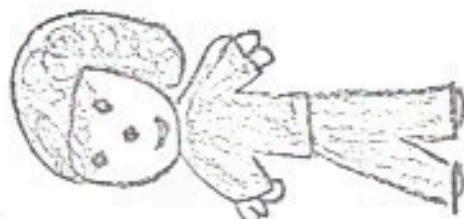
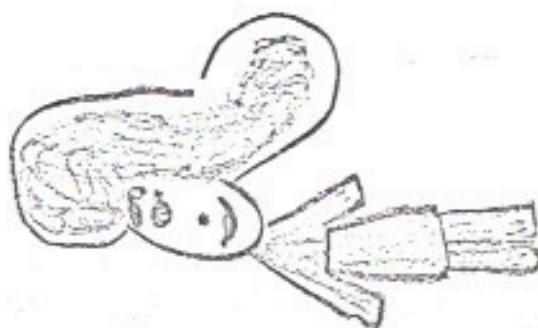
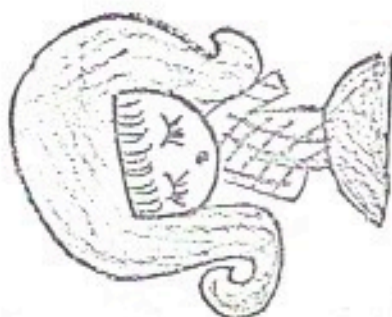
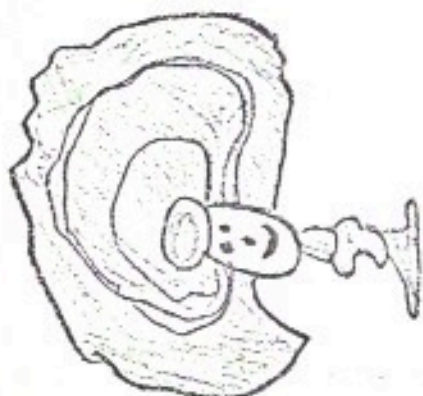
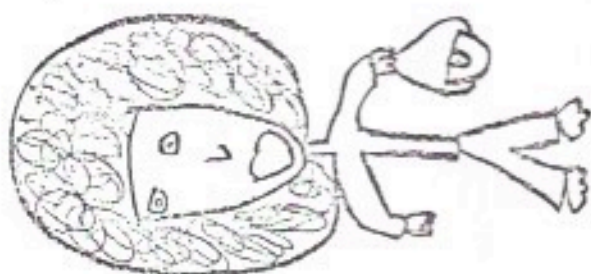
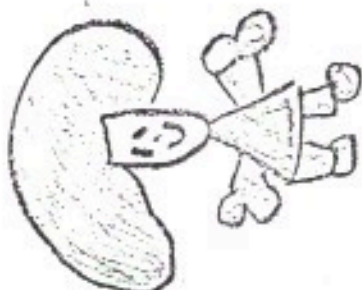
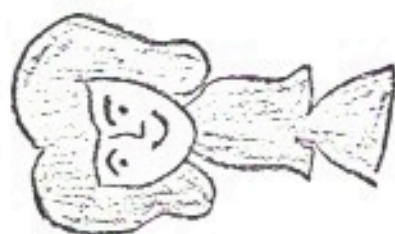
7-8



IX,3 COWBOYS are identified by guns, hats, boots and spurs. Their body parts are proportioned for good outline for the whole figure.

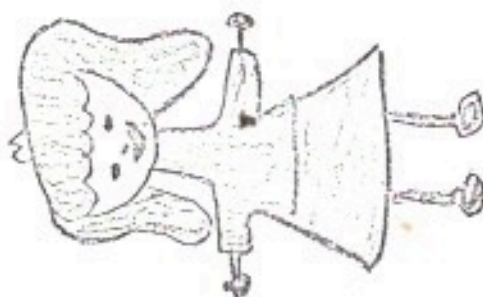
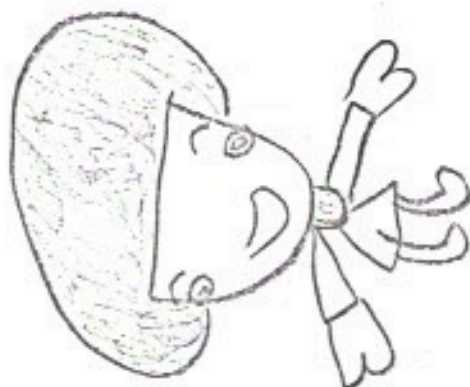
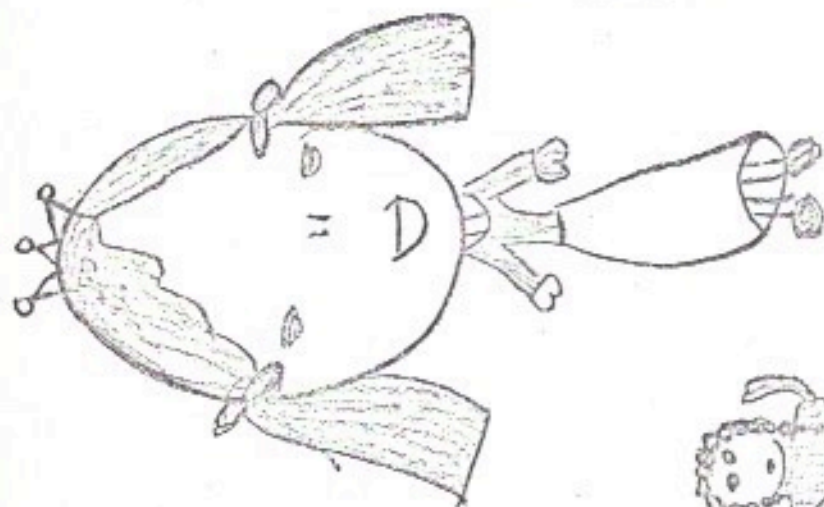
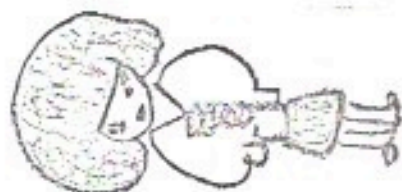
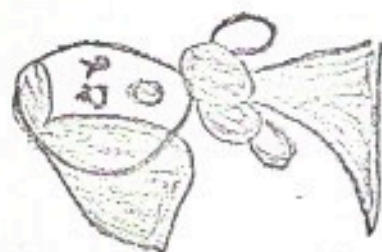
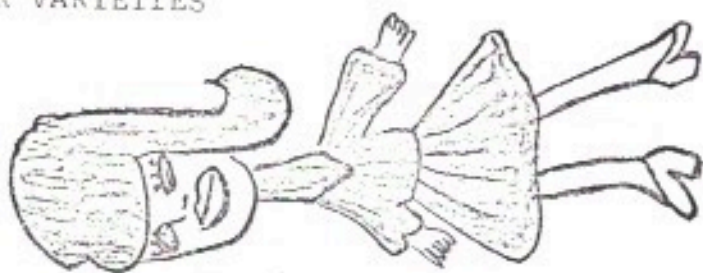
7-8





IX,5 HAIR VARIETIES

7-





Chapter X

HUMANS DRAWN AT AGE EIGHT

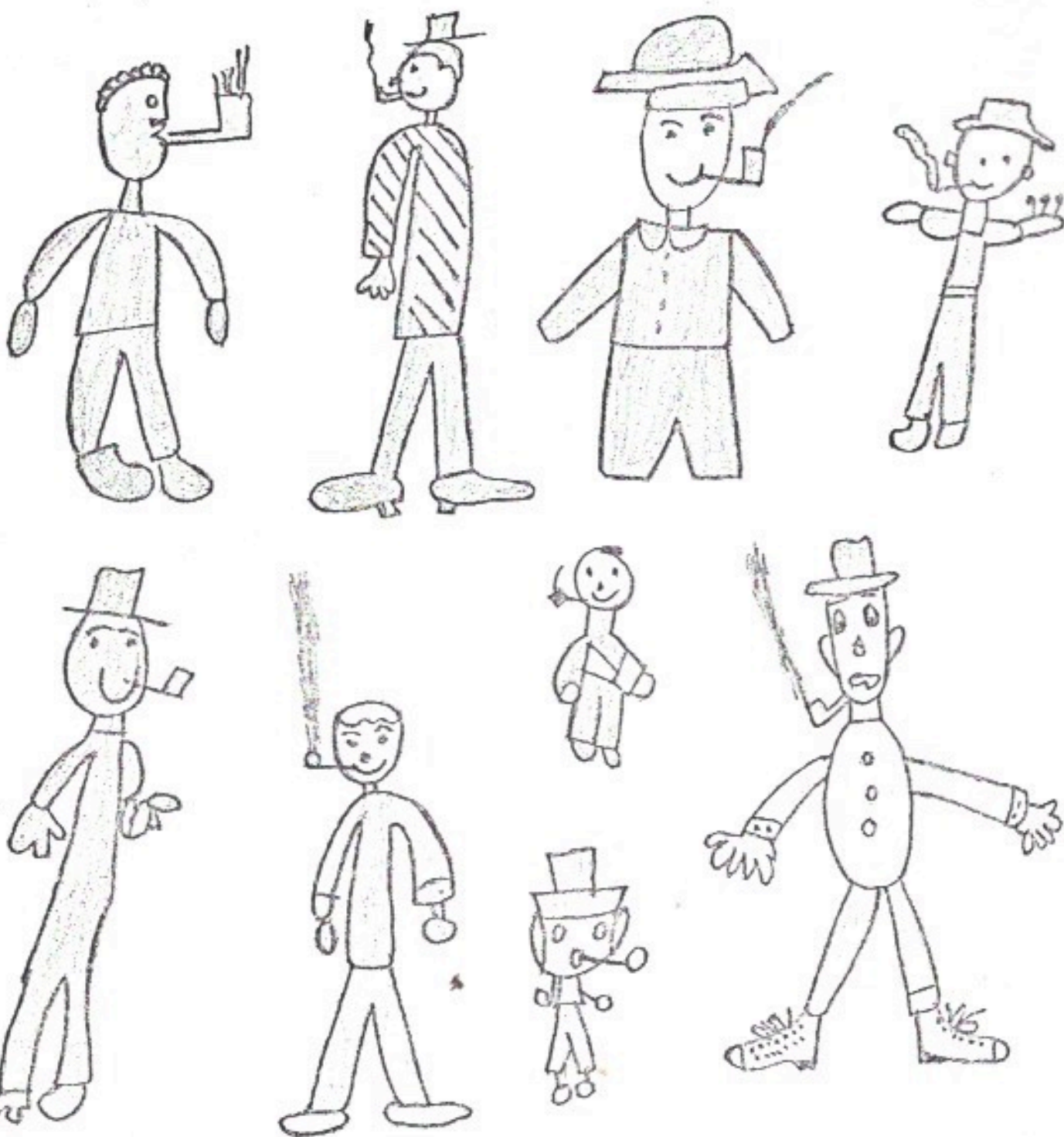
These ten pages of work of eight-year-olds confirms the statements made in previous chapters about how children draw the human figure and why. I am sure the reader may be very disappointed at the evidence here submitted to prove that children are naturally born with good brains that nature has built into the young, along with a desire to scribble and draw. Thus they develop their minds without the aid of much encouragement except a place to scribble. In any case, some facts about drawing have now been put before parents and teachers for them to accept or reject.

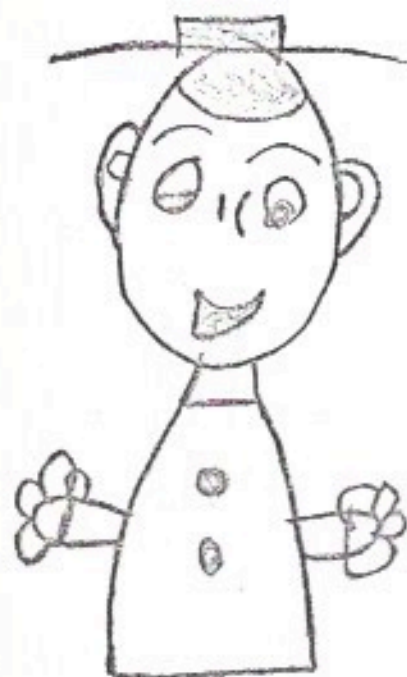
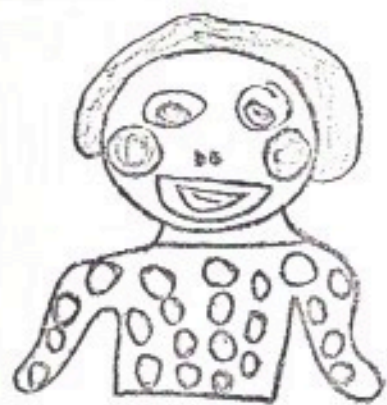
4

X,1 HAIR VARIETIES



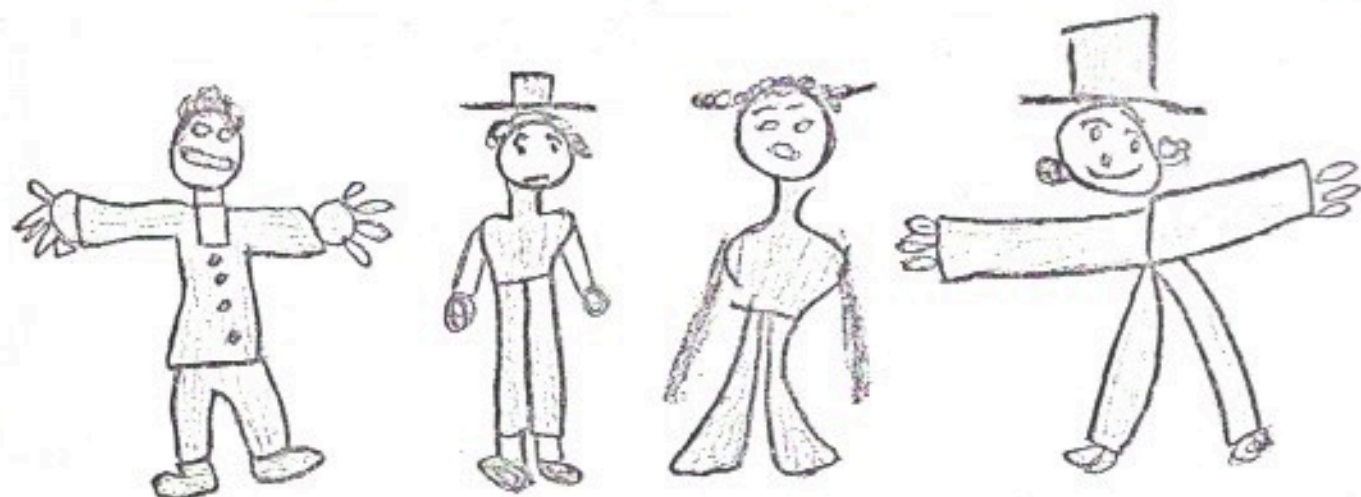
X,2 PIPE SMOKERS are drawn as male figures.





X,3 BIG HEADS are usually balanced by torso size or by the size of the torso plus legs.

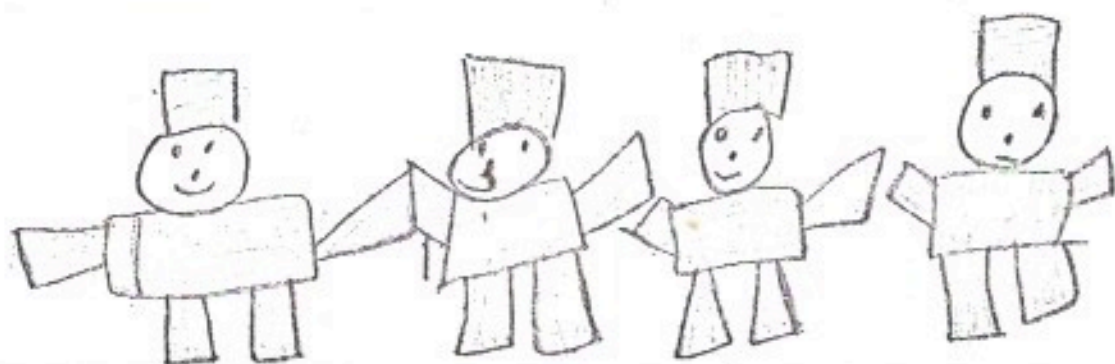
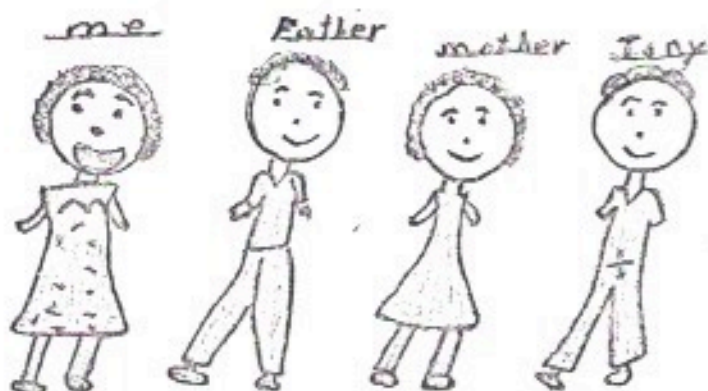
X,4 RIGHT-LEFT BALANCE is a persistent consideration throughout childhood.



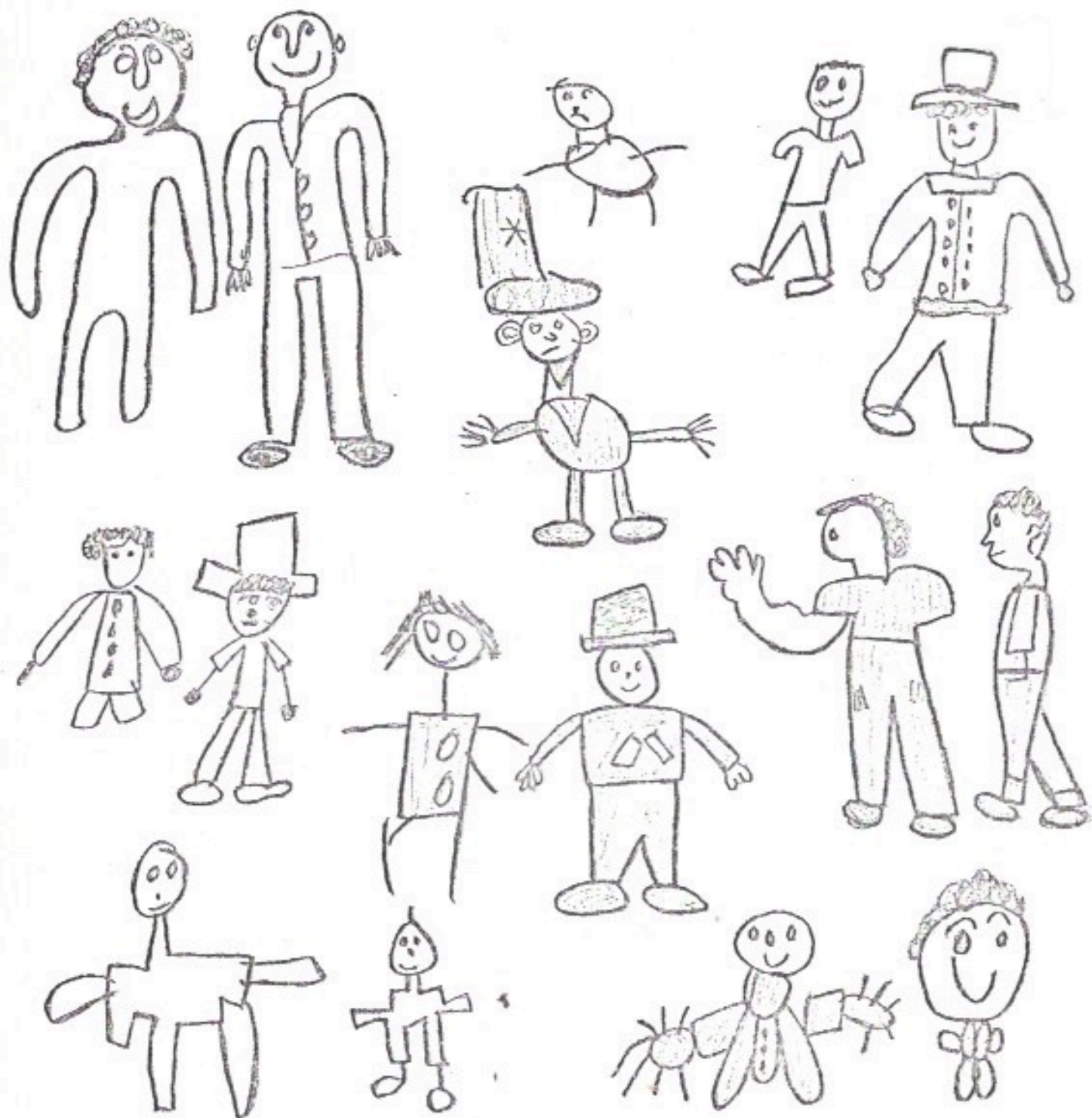
X,5 PAIRS, MALE AND FEMALE are still shown by the conventional treatment of hair and clothing, known since age five or six.



X,6 GROUPS can imply an overall rectangle or a long oval as the outline of the combined figures.

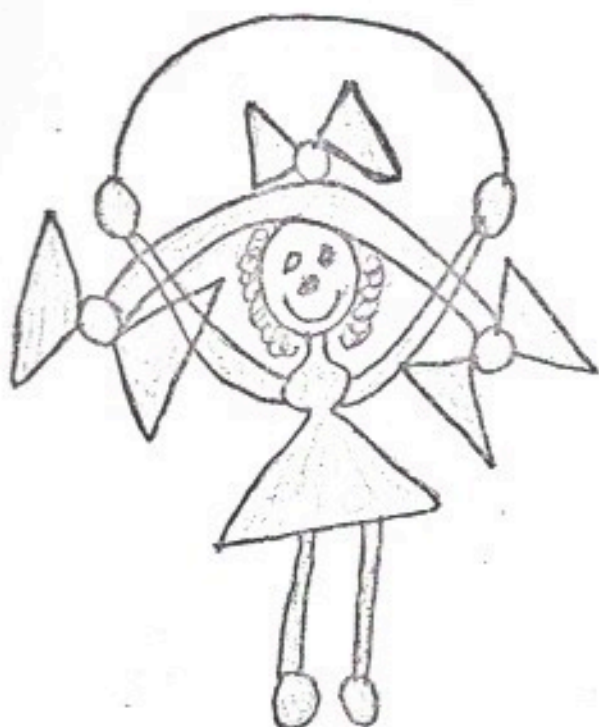


X,7 DRAW-A-MAN PAIRS of Humans made by public school children who were asked to "draw-a-man" every day for one week. Two drawings from eight children's sets shown here would get different scores.



X,8 FOR INTELLIGENCE TESTING. The question to be answered from these drawings made by 11 children, is whether or not the drawing of "immature" Human figures is a reliable reflection of intelligence needed to learn in school. That question is answered elsewhere in this book.





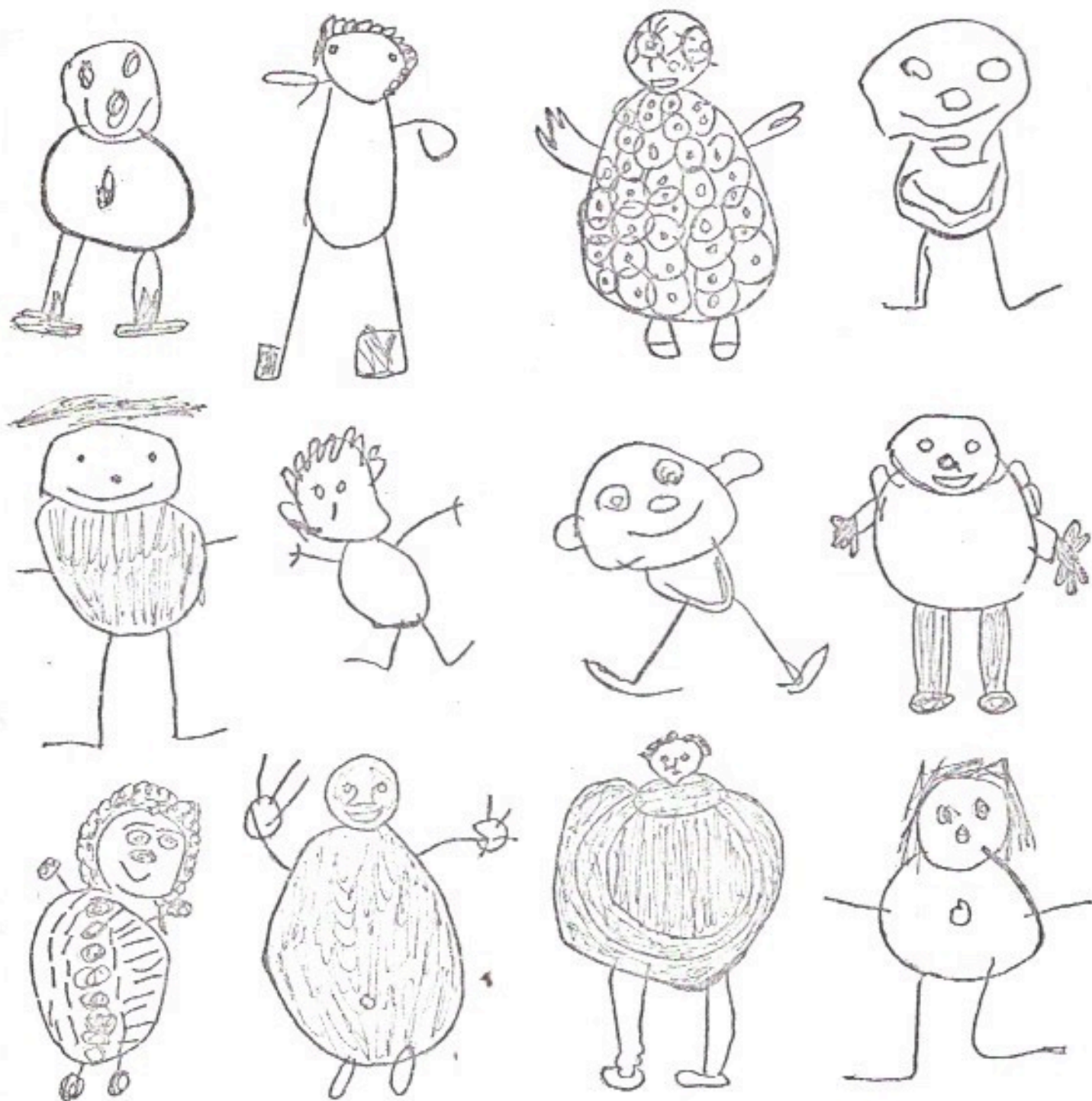
Chapter XI

HUMANS DRAWN AT AGES FOUR TO EIGHT

This last group of Humans have features not to be overlooked and not necessarily more characteristic of one age level than another. This group reinforces the theme of this book -- that children develop their minds by drawing and by keeping their line markings so well organized that the mind can retain them neatly in memory. Art work therefore not only keeps children's hands busy but develops their minds for form comprehension.

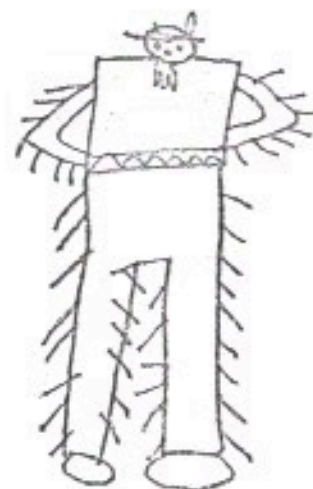
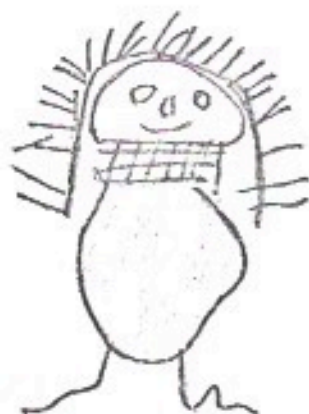
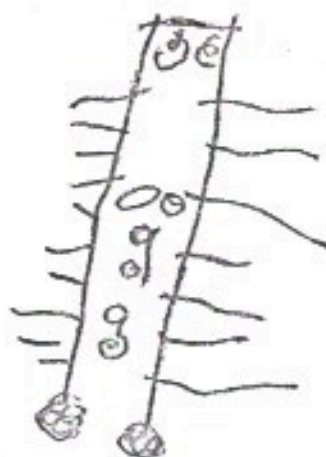
XI,1 LOOPED TORSO is one joined to the head by a loop rather than a separately drawn outlined shape.

4-6



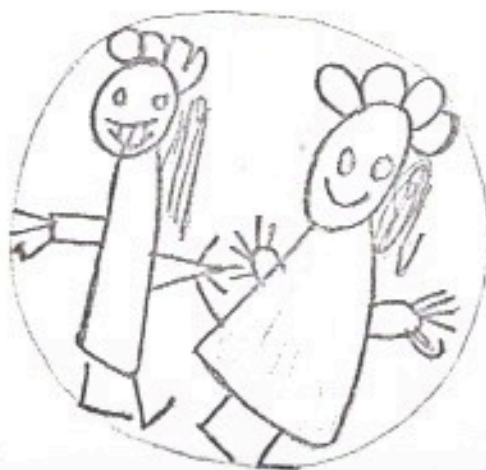
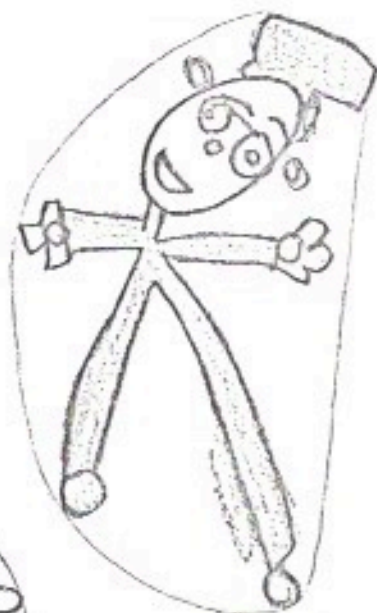
XI,2 T-CROSS MARKINGS are decorative features which can be viewed as hair, hands, fringes, etc.

46



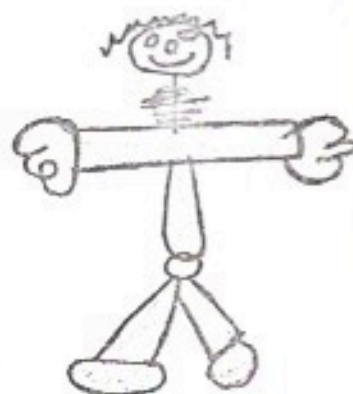
XI,3 ARM AND LEG LENGTHS FOR IMPLIED SHAPES.

4-6



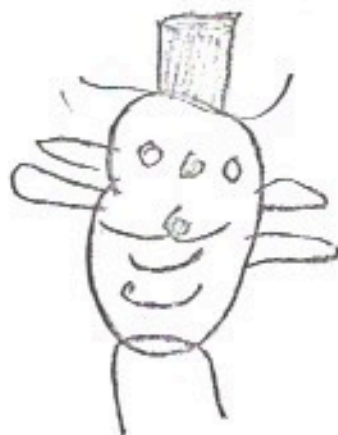
XI,4 ARMS WHERE NECK AND TORSO JOIN represent a slight variation from descriptions of arm placement in previous chapters.

5-7

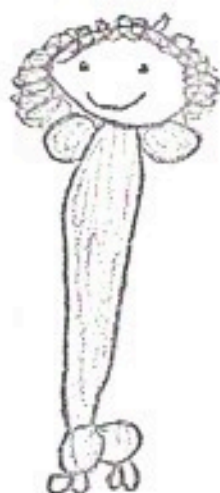




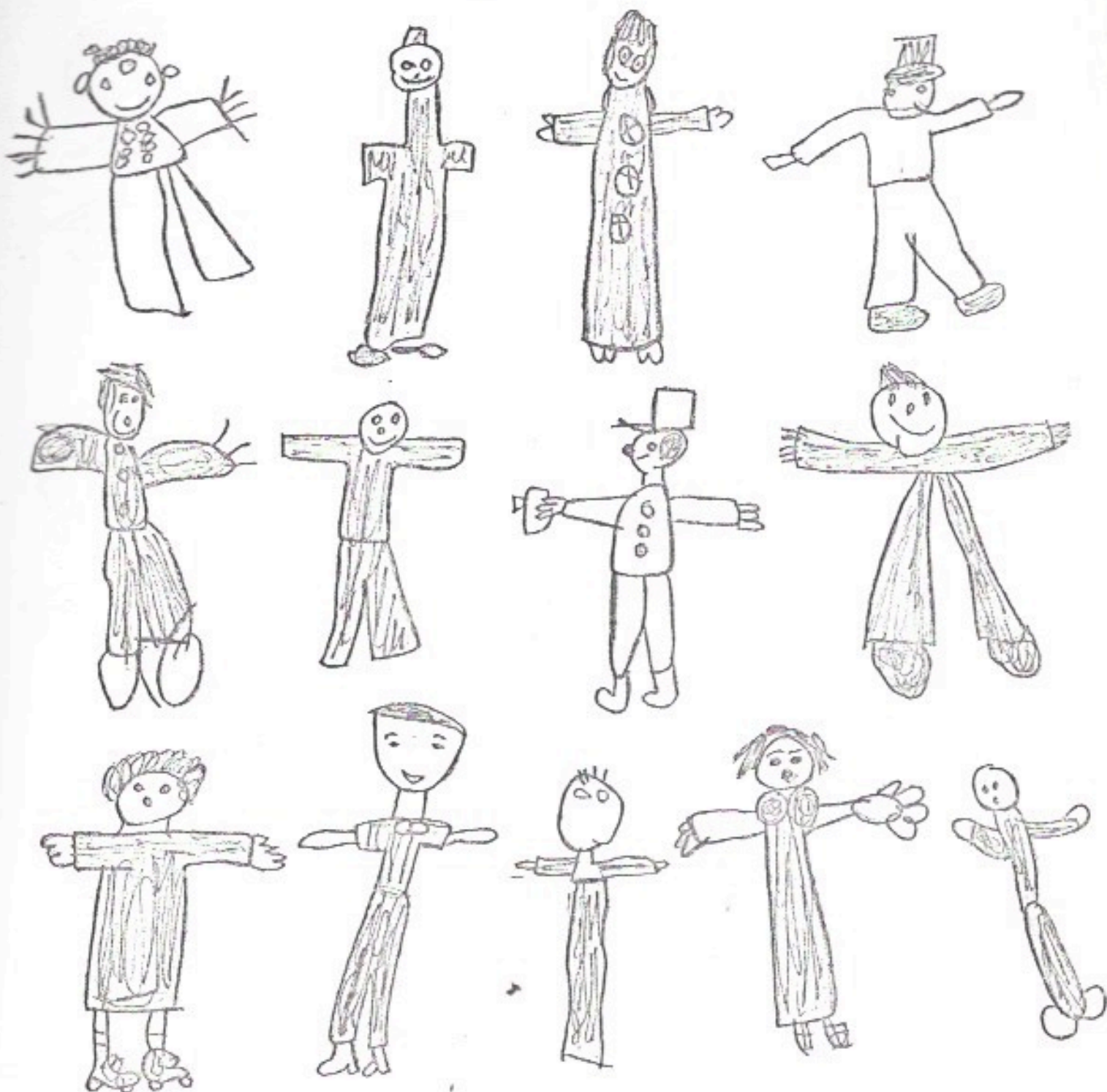
XI,6 HAT-TORSO BALANCE is somewhat different from Head-Torso balance seen in Big Head drawings.



XI,7 SHOES appeared in a few drawings in previous chapters. This page gives more examples.



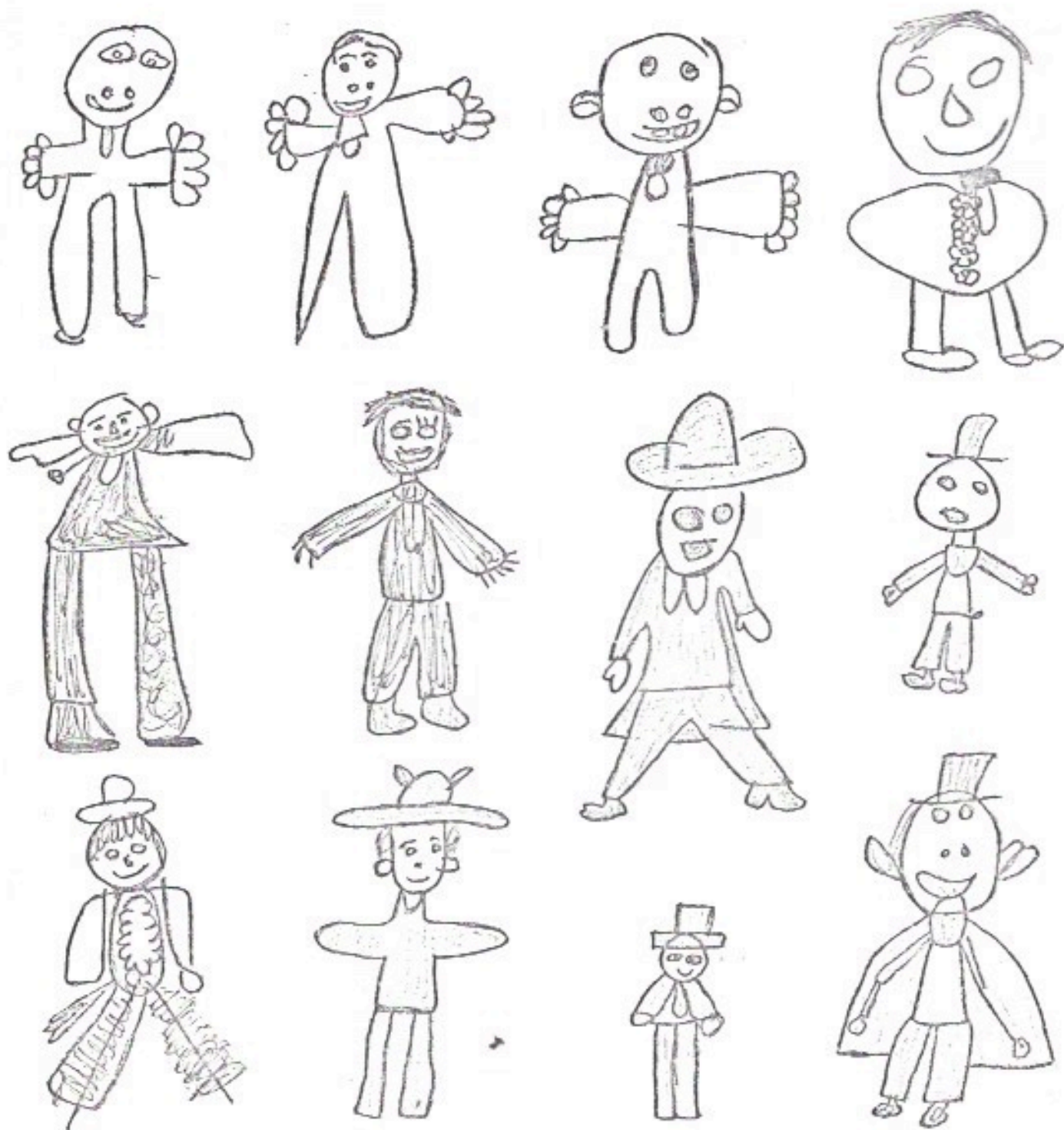
XI,8 LATIN CROSS PROPORTIONS means long body or legs and high arm placement.



XI,9 WIDE STANCE HUMANS are favorites throughout childhood. Adults enjoy them as humorous. The implied shape of these drawings is usually triangular.



XI,10 NECKTIE refers to markings under the head that may pictorialize a necktie, or simply be decorative detail.



XI, 11 ARM IRREGULARITIES should not be viewed with alarm. They can be justified as artistically sound.



XI,12 COSTUME features can be learned from adults as early as age five, and the source of their stimulus traced to adult art.



XI,13 MINIATURES (full size) reflect the same body characteristics and proportions as do large drawings.

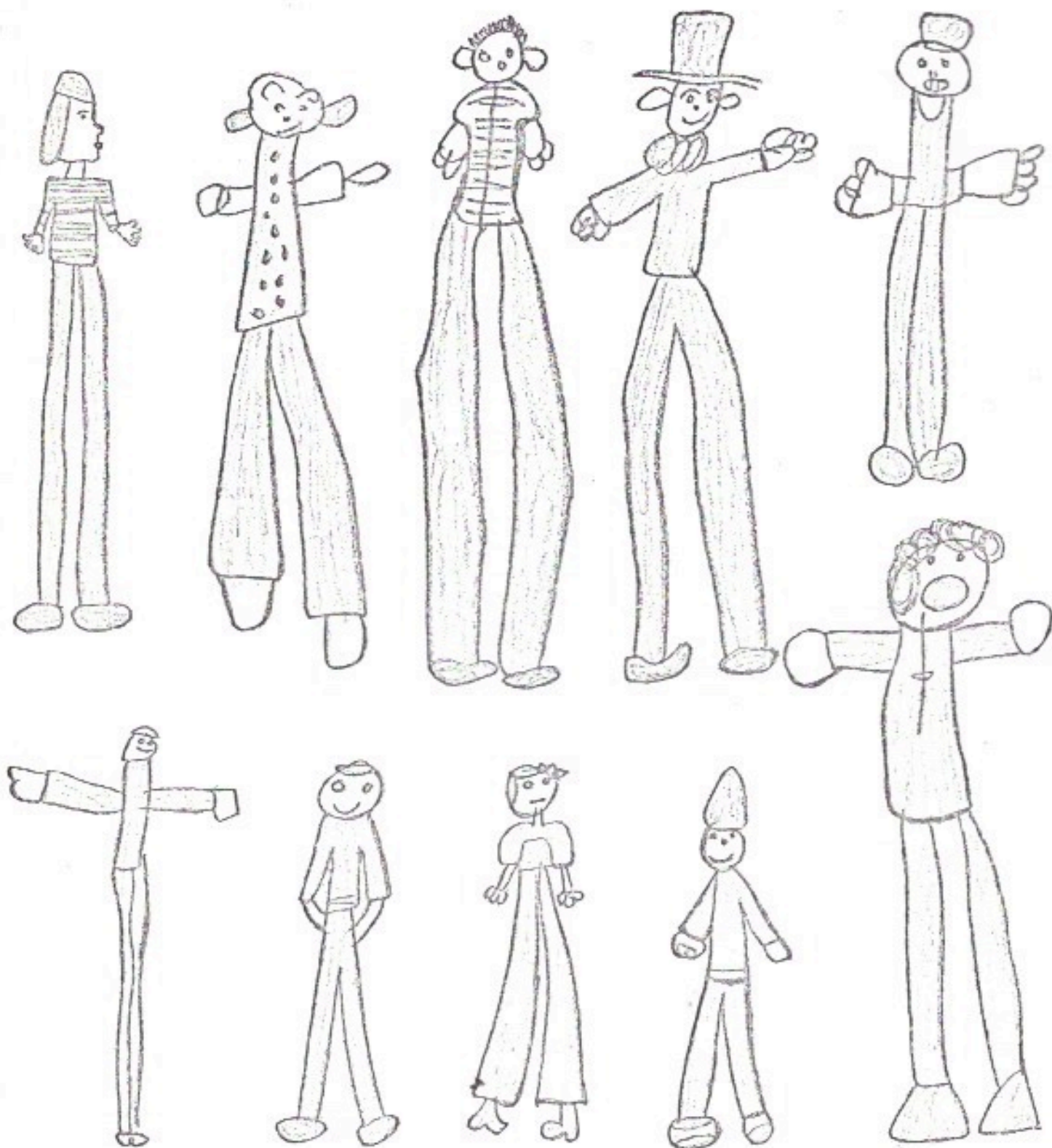


XI,14 MINIATURES (full size) made with magic markers in the
child art classes.



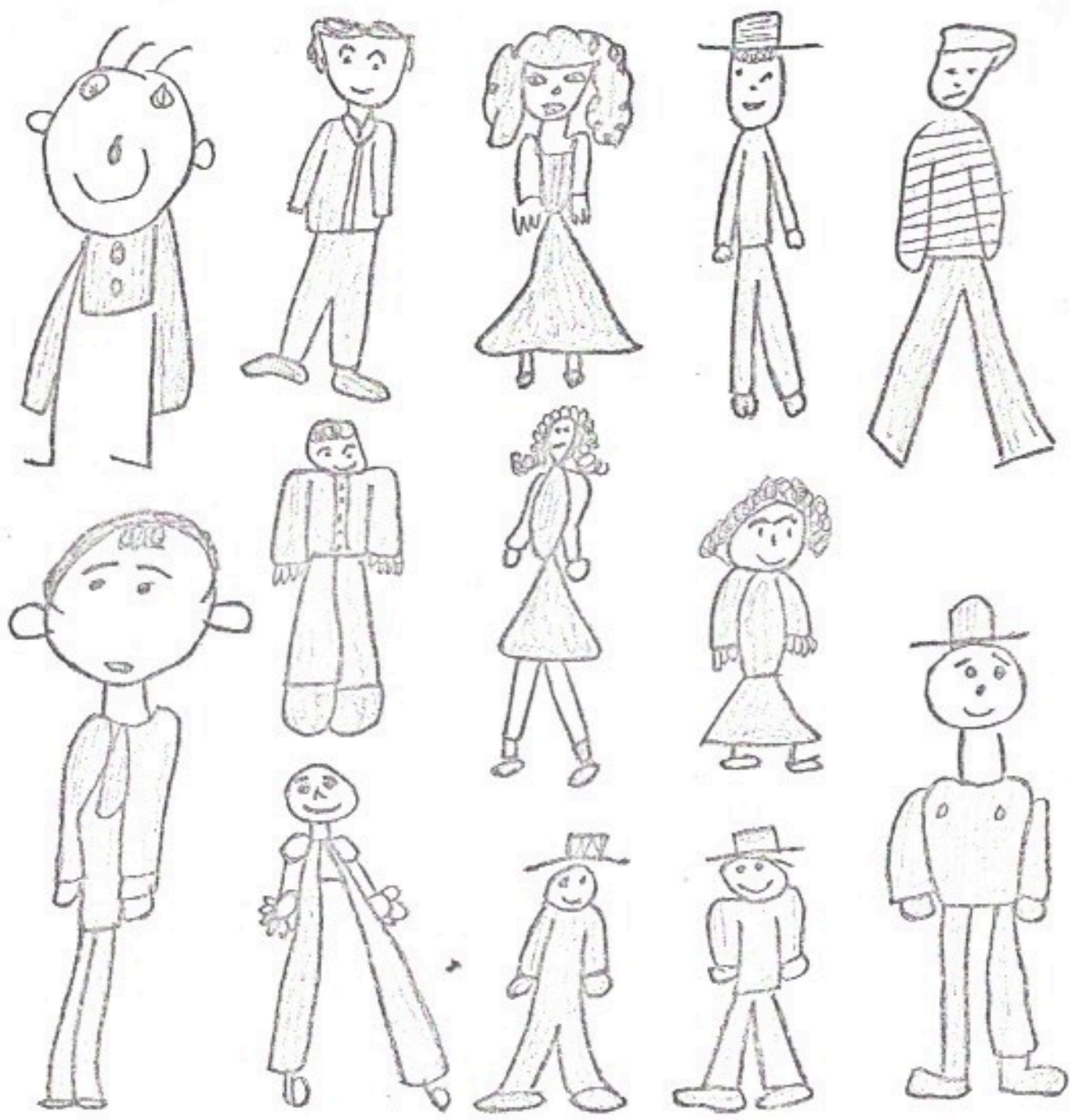
XI,15 MISCELLANEOUS ($\frac{1}{2}$ size) made in child art classes.

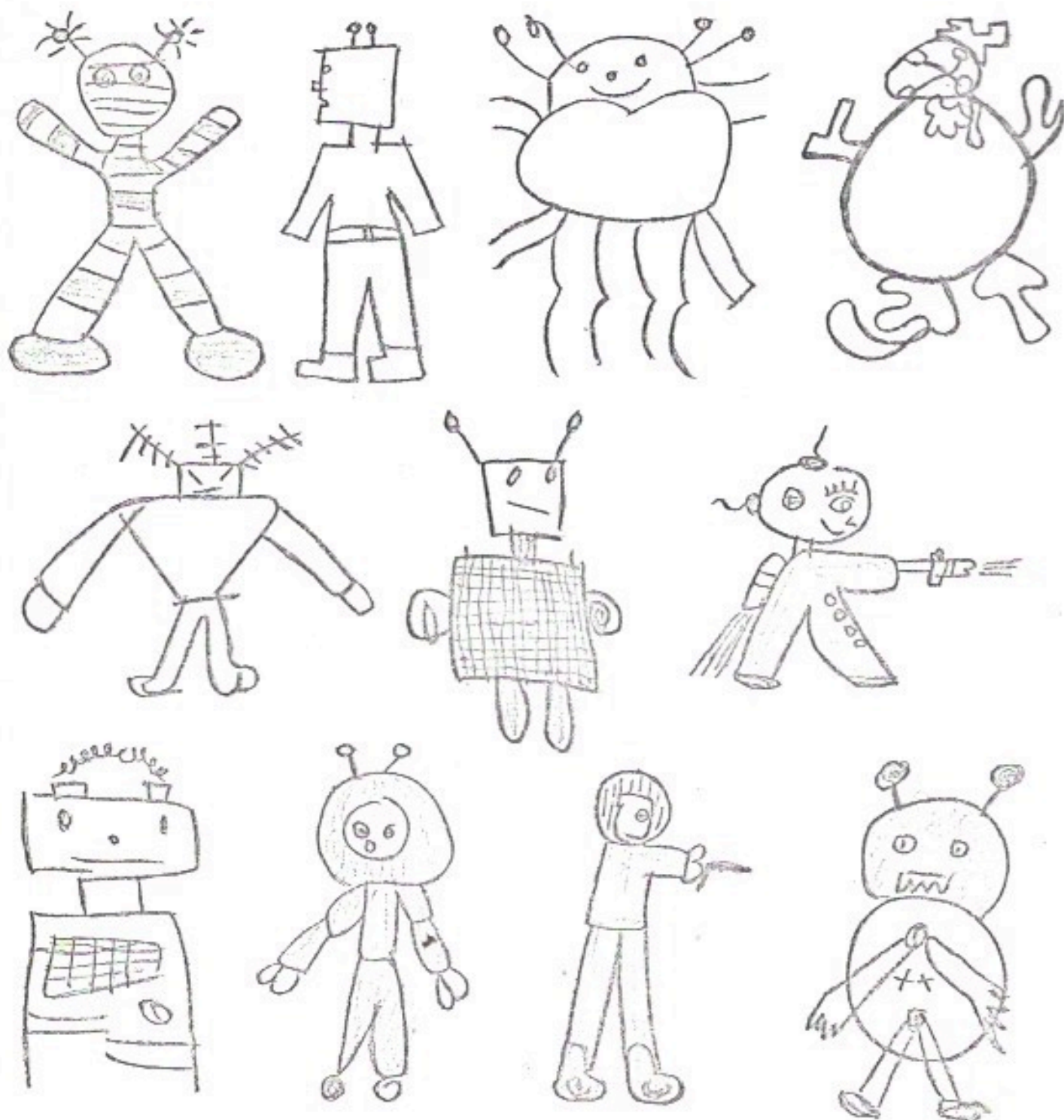




XI,16 TALL ONES ($\frac{1}{2}$ size). Elongation of torso or legs or both gives these dramatic figures.

XI, 17 ARMS CLINGING TO TORSO are fairly common. This placement heightens the figure.



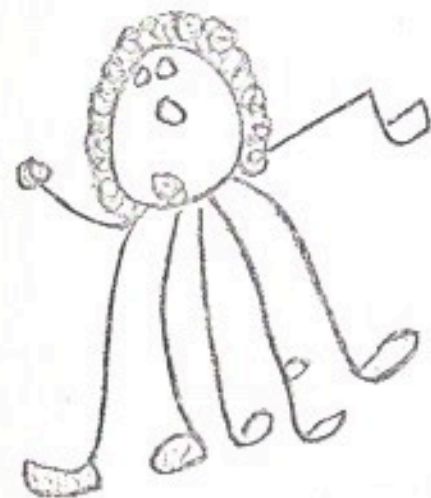
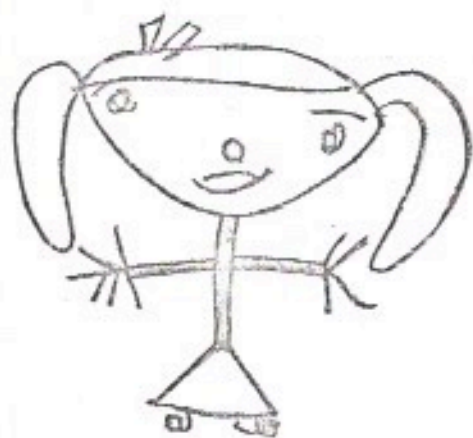


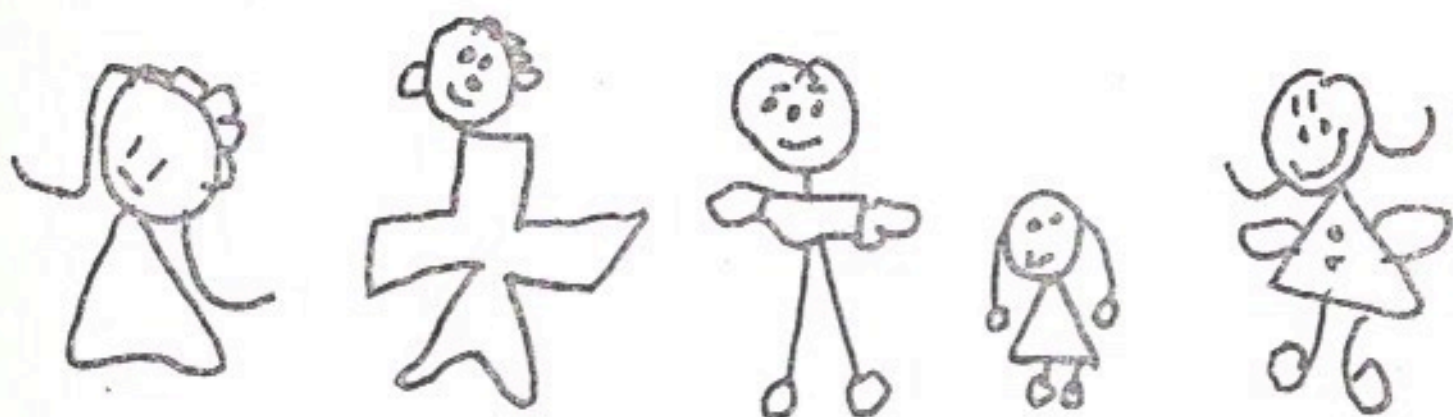
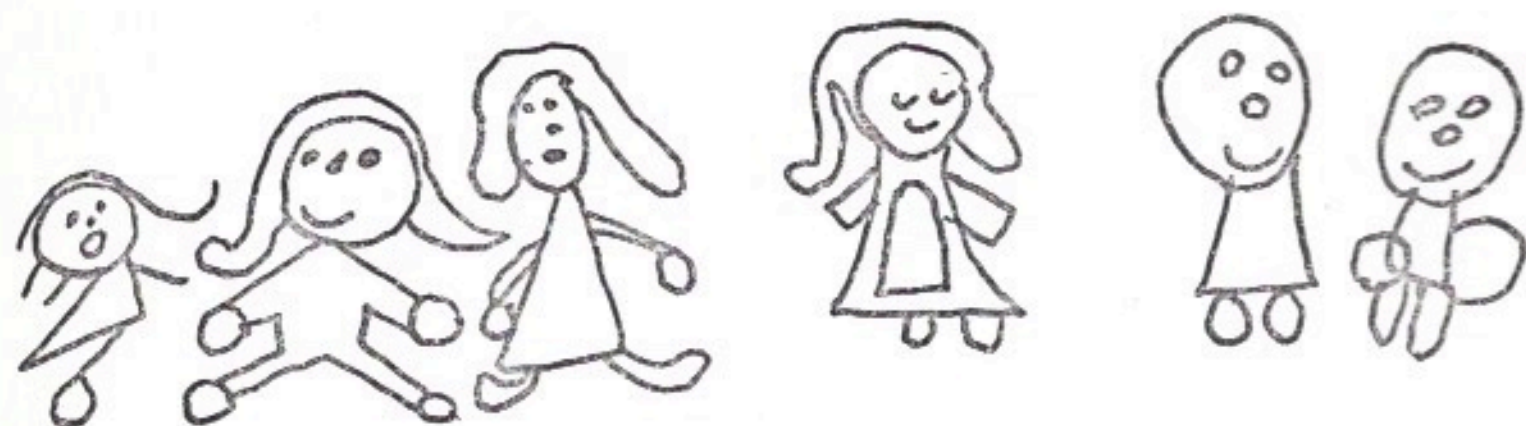
XI,18 SPACEMEN is a label given to Humans that may be efforts to copy adult work.

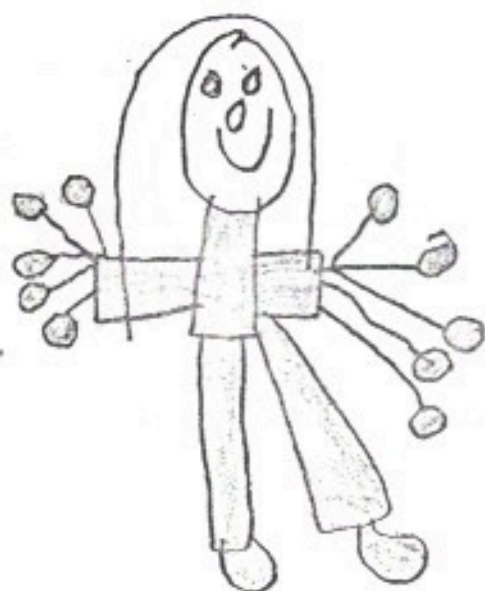
XI,19 FEET IN SAME DIRECTION can give key to where to start drawing the implied outline around the whole. So also can feet in opposite directions.











XI, 24 LAST BUT NOT LEAST are a few more Humans in support of the author's thesis.



XI, 14 MINIATURES (full size) made with magic markers in the
child art classes.

